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लेखकों द्वारा व्यक्त विचारों के लिए **सम्पादक** का उत्तरदायित्व नहीं होगा।

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आमुख

प्राग्धारा के इस अंक में हम शोध-पत्रों की पांचवीं पुष्पाञ्जलि अर्पित कर रहे हैं। इनमें उत्तर प्रदेश के विन्ध्य क्षेत्र की ताम्राश्मयुगीन संस्कृतियों की सम्यक् समीक्षा, बलिया, सोनभद्र और सीतापुर जिलों में कराये गये पुरातात्विक सर्वेक्षणों की रिपोर्टें, मथुरा जिले में सोंख से मिले प्रस्तर पट्ट पर निरूपित कथानक की पहचान, मऊ ग्राम (जिला सोनभद्र) में मिले प्रस्तर-प्रतिमा लेख की विवेचना विषयक लेख प्रमुख हैं।

मूर्ति विज्ञान के विशेषज्ञों द्वारा पार्वती प्रतिमाओं पर 'कौशिकी' के अंकन और गान्धार क्षेत्र (पाकिस्तान) में 'षष्ठी' के निरूपण की पहचान से सम्बन्धित लेखों में इस विधा के अध्येताओं के लिए ध्यानाकर्षक सामग्री प्रस्तुत की जा रही है।

पड़ोसी राज्य मध्य प्रदेश के ग्वालियर जिले के पुरावशेषों तथा गुजरात के सैन्धव-सभ्यता से सम्बन्धित लेख व्यापक सांस्कृतिक परिवेश का संज्ञान करा रहे हैं।

मध्य भारत के प्रस्तर देवालयों के वितानों के सुन्दर संयोजन के वर्गीकृत विश्लेषण तथा महाराष्ट्र में नागपुर जिले के अदम नामक स्थल के उत्खनन से मिली मुद्रा-छाप की विशिष्टता का उल्लेख भी इस संदर्भ में महत्वपूर्ण है। सर ऑरेल स्टेइन द्वारा संग्रहीत 'बोधिसत्व क्षितिगर्भ' के चित्रों पर आधारित लेख उत्तर प्रदेश से बौद्ध धर्म के चीनी तुर्किस्तान तक पहुंचने की गौरव गाथा पर प्रकाश डाल रहा है।

उपर्युक्त लेख देश के प्रतिष्ठित संस्थानों यथा-भारतीय पुरातत्व सर्वेक्षण, राष्ट्रीय संग्रहालय, अलीगढ़ मुस्लिम यूनिवर्सिटी, काशी हिन्दू विश्वविद्यालय, इलाहाबाद विश्वविद्यालय, लखनऊ विश्वविद्यालय, ग्वालियर विश्वविद्यालय, बड़ौदा स्थित पुरातत्व संस्थान (एम.एस. विश्वविद्यालय), उत्तर प्रदेश के संग्रहालयों और राजस्थान के संग्रहालय एवं पुरातत्व विभाग के विशेषज्ञों द्वारा लिखे गये हैं। उत्तर प्रदेश राज्य पुरातत्व संगठन ने भी इस संदर्भ में उल्लेखनीय योगदान किया है। इस प्रकार प्रदेश की यह शोध पत्रिका राष्ट्रीय स्तर पर स्थापित हो रही है। आशा है इसका यह अंक विद्वानों के लिए उपयोगी सिद्ध होगा।

२३ मार्च, १९९५

(रीता सिन्हा)
निदेशक एवं सचिव,
संस्कृति विभाग, उ.प्र. शासन

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सम्पादकीय

प्राग्धारा के इस अंक के पहले लेख में डा. सोनावने द्वारा गुजरात के 'रूपेन मुहाने' की हड़प्पा संस्कृति की बसावटों की समेकित जानकारी प्रस्तुत की गयी है। हड़प्पा संस्कृति के सैकड़ों स्थल भारत और पाकिस्तान के विभिन्न भौगोलिक क्षेत्रों से प्रकाश में आते जा रहे हैं। इनमें से कुछ नदियों के किनारे, कुछ पहाड़ों के पास, कुछ दलदल और रेगिस्तान में और कई समुद्र-तट पर स्थित हैं। ऐसे कई प्रमुख स्थलों पर पुरातात्विक उत्खनन भी कराये गये हैं। परिणामतः इतने बड़े भू-भाग पर विस्तृत इस संस्कृति से सम्बन्धित इतनी विपुल सामग्री ज्ञात हो चुकी है कि मौलिक समरूपताओं के अतिरिक्त क्षेत्रीय विशेषताओं के कारण, उनमें पर्याप्त भिन्नता भी दिखती है, जिनके प्रमुख अवयवों को समझने के लिये अलग-अलग क्षेत्रों की संस्कृतियों के अध्ययन की दिशा में डा. सोनावने का यह लेख निश्चय ही उपयोगी सिद्ध होगा।

हड़प्पा संस्कृति की तरह ताम्राश्म युगीन संस्कृतियों से सम्बन्धित स्थल भी विभिन्न क्षेत्रों में बड़ी संख्या में पाये गये हैं। उत्तर प्रदेश और मध्य प्रदेश का विन्ध्य क्षेत्र इनमें से एक है। यहाँ की तत्कालीन संस्कृतियों के अध्ययन के तीन दशक व्यतीत होने के साथ-साथ नयी-नयी सामग्री सामने आती जा रही है और इनके प्रमुख तत्वों की पहचान और व्याख्या के प्रयत्न भी चल रहे हैं। प्राग्धारा के इस अंक में सम्मिलित डा. पाल का लेख इस प्रकार का अद्यतन प्रयत्न है।

प्रो. पुरूषोत्तम सिंह के नेतृत्व में काशी हिन्दू विश्वविद्यालय के पुराविद् पूर्वी उत्तर प्रदेश के गोरखपुर और बस्ती जिलों में लगभग एक दशक से पुरातात्विक अन्वेषणों में लगे रहे। तद्न्तर्गत पुरास्थलों की खोज और नरहन चड़िहार, धुरिया पार और इमलीडीह के उत्खनन कार्य कराये गये हैं। इन अन्वेषणों के परिणाम प्राग्धारा के पिछले अंकों में प्रकाशित होते रहे हैं। इमलीडीह के निचले स्तर से मिले साक्ष्यों की हाल ही में ज्ञात १७०० ई.पू. की 'टी. एल. डेट' के अनुसार यहाँ की प्राचीनतम संस्कृतियों की तिथि दूसरी सहस्राब्दी के पूर्वार्द्ध तक पहुंच गयी है जबकि पहले इन्हें सातवीं-आठवीं शती ई. पूर्व से पहले का मानने में भी संकोच किया जाता रहा है। अब यह टीम बलिया जिले में उपर्युक्त संस्कृतियों के सूत्र तलाशने में लग गयी है, जिसके परिणामों की पहली खेप इस अंक की उपयोगिता बढ़ा रही है।

१९६९-७० में हमारे सहकर्मी श्री हेमराज ने बड़े परिश्रम से सीतापुर जिले की सिधौली तहसील में पुरातात्विक खोजें की थी। इनके संक्षिप्त विवरण 'इंडियन आर्कियोलोजी ए रिव्यू' में प्रकाशित भी हुए। इनकी विस्तृत रिपोर्ट इस अंक की चौथी अन्तरा पर प्रस्तुत है।

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सोनभद्र जिले की राबर्ट्सगंज तहसील का सर्वेक्षण इसी साल पूरा हुआ है। तद्न्तर्गत प्रागैतिहासिक स्थल, चित्रित शैलाश्रय, प्राचीन टीले, अभिलेख, प्रस्तर-प्रतिमाओं और मन्दिरों आदि का अभिलेखीकरण कराया गया है। इनकी रिपोर्ट और मऊ गाँव के जैन-प्रतिमा लेख से सम्बन्धित लेख प्राग्धारा के इस अंक में प्रकाशित करते हुए हमें गहरा हार्दिक सन्तोष मिल रहा है कि अन्ततः हमारे श्रम, समय और वित्तीय व्यय की इस रूप में सार्थक परिणति हो रही है।

डा. नीलकंठ पुरुषोत्तम जोशी, डा. रत्नचन्द्र अग्रवाल और डा. शीतला प्रसाद तिवारी के लेखों में प्रतिमा-शास्त्र के नये आयामों से साक्षात्कार कराया गया है। तपस्विनी पार्वती की प्रतिमाओं पर निरूपित लघु आकृतियों का सूक्ष्म निरीक्षण कर 'कौशिकी' की पहचान करना डा. जोशी की ही पैनी परख की परिचायक है। इसी तरह गांधार क्षेत्र की कला में स्कन्द-षष्ठी के अंकन पर आधारित लेख डा. अग्रवाल के लम्बे अनुभव और अध्ययन का प्रसाद है।

ठोस शोध-सामग्री और रोचक शैली से परिपूर्ण लेखों से अपनी भाषा को समृद्ध बनाने की जो मुहिम प्राग्धारा के पिछले अंकों में डा. शीतला प्रसाद तिवारी ने चलायी थी वह उनके आकस्मिक देहावसान से सहसा ठहर गयी थी, और यह कसक छोड़ गयी थी कि उनके लेखों का रस अब सुलभ नहीं रहा, लेकिन कम से कम इस अंक में तो उनके रसास्वादन का सुयोग राज्य संग्रहालय के सहयोग से सहज हो गया है। हमारे अनुरोध पर संग्रहालय में प्रकाशन हेतु प्राप्त लेखों में से यह लेख उन्होंने 'प्राग्धारा' के लिए सहर्ष उपलब्ध कराया है। इस लेख में भाषा के निराले रस से छकाते हुए मथुरा से मिले प्रस्तर-पट्ट पर निरूपित आख्यान का अभिज्ञान 'अंचर धराई' की परम्परा से कराया गया है।

लगभग तीन दशकों से पश्चिमी उत्तर प्रदेश के पुरातत्व की गुत्थियाँ सुलझाने में डूबे रहने वाले डा. गौड़ और डा. शाही ने अपने लेखों में क्रमशः उस क्षेत्र की ओ.सी.पी. संस्कृति तथा लौह युगीन संस्कृतियों के विभिन्न पक्षों को प्रकाशित किया है।

डा. निसार अहमद और डा. मणी के दो अलग-अलग लेखों में भारत के प्राचीनतम सिक्कों की जो समीक्षा की गयी है वह उत्तर प्रदेश के लिये विशेष महत्व रखती है।

डा. अरविन्द कुमार सिंह के लेख में ग्वालियर के आस-पास के वीर-स्तम्भों पर अंकित आख्यानों और लेखों की व्याख्या की गयी है। ऐसे स्तम्भ देश के विभिन्न भागों में बड़ी संख्या में मिलते हैं किन्तु प्रायः इन पर ध्यान नहीं दिया गया है। इस दृष्टि से डा. सिंह के इस लेख का स्वागत है।

डा. अमरेन्द्र नाथ ने अपने संक्षिप्त लेख में शालंकायन वंश के एक और उल्लेख मिलने के महत्व को रेखांकित किया है। जबकि अनुज डा. जीतेन्द्र नाथ ने राष्ट्रीय संग्रहालय में संग्रहीत चीनी तुर्किस्तान के चित्रों में प्रदर्शित बोधिसत्व क्षितिगर्भ के प्रतिमा लक्षणों को मुखरित किया है। प्रदर्शित बोधिसत्व क्षितिगर्भ के प्रतिमा लक्षणों को मुखरित किया है। राम और उनकी प्रारम्भिक प्रतिमाओं पर आधारित प्रो. शिव बहादुर सिंह का लेख भी अध्ययन योग्य है।

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देवालय वास्तु के अध्ययन में लम्बे समय से लगे डा. अमर सिंह ने मध्य भारतीय मन्दिरों के सुन्दर और विविध रूपी वितानों के प्रकारों, उप-प्रकारों की सज्जा का जो विवरण अपने लेख में दिया है, वह इस विधा के शोधकर्त्ताओं के लिए बड़ा उपयोगी सिद्ध होगा।

दिल्ली में अनंगपाल के समय का आवासीय संयोजन और उसके अंगो-उपांगों की जानकारी के लिए डा. मणी ने सर्वेक्षणों / उत्खननों का जो सिलसिला चलाया है उसकी वर्षवार प्रगति का ब्यौरा प्राग्धारा के दूसरे अंक से ही प्रकाशित हो रहा है। इस बार का लेख उसकी चौथी कड़ी है।

ऊपर उल्लिखित लेखों से प्राग्धारा के इस अंक को समृद्ध बनाने के लिये हम सभी लेखकों के प्रति हार्दिक आभार व्यक्त करते हुए आगे भी उनसे ऐसे ही सहयोग हेतु अनुरोध करते हैं। साथ ही यह भी अनुनय करते हैं कि यदि वे प्राग्धारा की परिपाटी के अनुरूप सन्दर्भ आदि लगाकर प्रत्येक वर्ष विलम्बतम सितम्बर माह तक अपने लेख उपलब्ध कराने की कृपा कर सकें तो हमें बड़ी सुविधा होगी।

प्रशासनिक उलझावों से बचाकर लिखने पढ़ने का अवसर और शांति प्रदान कर प्राग्धारा का मार्ग प्रशस्त करने के लिये पुरातत्व परिवार अपनी सचिव एवं निदेशक, संस्कृति विभाग, सुश्री रीता सिन्हा के प्रति सहज आभार व्यक्त करते हुए उनके ऐसे ही संरक्षण का आकांक्षी है।

प्राग्धारा देखते ही मुक्त भाव और सरल हृदय से सराहने वाले श्री प्रभात कुमार मित्तल से हमें आगे बढ़ने की प्रेरणा मिलती रही है। उनके सहयोग और मित्रता भरे व्यवहार ने कभी यह लगने ही नहीं दिया कि वे निदेशालय के संयुक्त निदेशक की कुर्सी पर आसीन हैं। उनकी इस सदाशयता के लिए हम उनके प्रति कृतज्ञता ज्ञापित करते हैं।

प्राग्धारा के पांच अंकों तक निरन्तरता बनाये रखना प्रभु-कृपा और सत्संग से ही संभव हो पा रहा है। इस शुभ कार्य में शुरू से अब तक सहकर्मी श्री गिरीश चन्द्र सिंह ने सर्वाधिक योगदान किया है जिनके परिश्रम और लगन ने हमें इस योग्य बनाया है कि यह पत्रिका इस रूप में सामने आ रही है। इस वर्ष से नये साथी डा. राजीव कुमार त्रिवेदी भी हमारी टोली में सक्रिय रूप से सम्मिलित हो गये हैं। आशा है शीघ्र ही वे प्राग्धारा और प्रकाशन की अच्छी समझ बना लेंगे। इन दोनों साथियों - श्री सिंह और डा. त्रिवेदी की कर्मठता 'प्राग्धारा' के भविष्य के प्रति आश्वस्त कराती है।

पुरातत्व संगठन के सभी साथियों ने किसी न किसी रूप में पत्रिका के प्रकाशन में योगदान किया है, जिसके लिये मैं उनके प्रति धन्यवाद व्यक्त करता हूँ।

कई-कई बार प्रूफ की गल्तियां सुधारने और मुद्रण के स्तर की ओर विशेष ध्यान देकर पत्रिका का स्तर बनाये रखने हेतु सचेत रहने के लिये हम शिवम् प्रेस के प्रति हृदय से आभारी हैं।

सम्पादक

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Harappan Settlements of Rupen Estuary, Gujarat*

V. H. Sonawane

Introduction

The pattern of development of material culture in India is conditioned largely by geographical and ecological factors.[1] This feature partly explains the role of human response to environment change. It is widely known that environmental factors including the behaviour of the rivers, climate and accessibility of natural resources were largely responsible for the growth and expansion of the Harappa culture. One of the important aspects of this culture is its apparent mobility and proliferation over great distance which constitute a number of eco-zones with different environmental variables and economic incentives.[2] Until recently, the Harappan culture was thought to be remarkably uniform not only specially but also in dimension of time. This traditional paradigm now seems to be in a stage of collapse. Environmental differences have played a significant role in diffusion as also in moulding cultural adaptations.[3] The validity of this statement is very well reflected in the recent researches carried out in Gujarat touching various aspects of the Harappa culture. The drainage network of Kutch, Saurashtra and the mainland of Gujarat is complex and varies from region to region. The spread of Harappa culture was therefore conditioned by areas of attraction. These features partly explain the regional diversities even within Gujarat in the manifestation of the Harappan civilization. Therefore, here an attempt is made to study Harappan settlements of the Rupen estuary in the light of environmental change and human response.

As a result of an intensive village to villate survey carried out in a small test area bound by Lat. 23° 15' to 23°45' N. and Long. 71°37' to 72°E. Thirty six settlements were found clustered together in the estuary of the Rupen river (Fig.1), bordering the eastern margin of the Little Rann of Kutch covering western section of the Mehsana and Surendranagar districts of North Gujarat.[4] Discovery of these sites associated with different levels of Harappan affiliation led to a recognition of an immense archaeological interest, which was considered, a decade ago, to be bereft of such a potential.[5]

Rupen Estuary-Landscape

The estuary of Rupen is built up of alluvial silt and clay brought down by the Rupen river to its lower reaches. The Rupen along with her tributaries, which drain this area, rises from the western slopes of the Taranga hills and flows into the Little Rann of Kutch. The marked feature of this area is a series of relict sand dunes. These dunes appear to have been formed like the sand dunes of Rajasthan in the late quaternary times in response to arid climatic conditions that prevailed in this region. The blow-out hollows on the slopes of these

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* This paper was presented at the International Seminar on 'Rising Trends in Palaeoanthropology-Environmental Change and Human Response: Last two Million Years', organized by the Deccan College Pune from 19 to 23 December, 1990.

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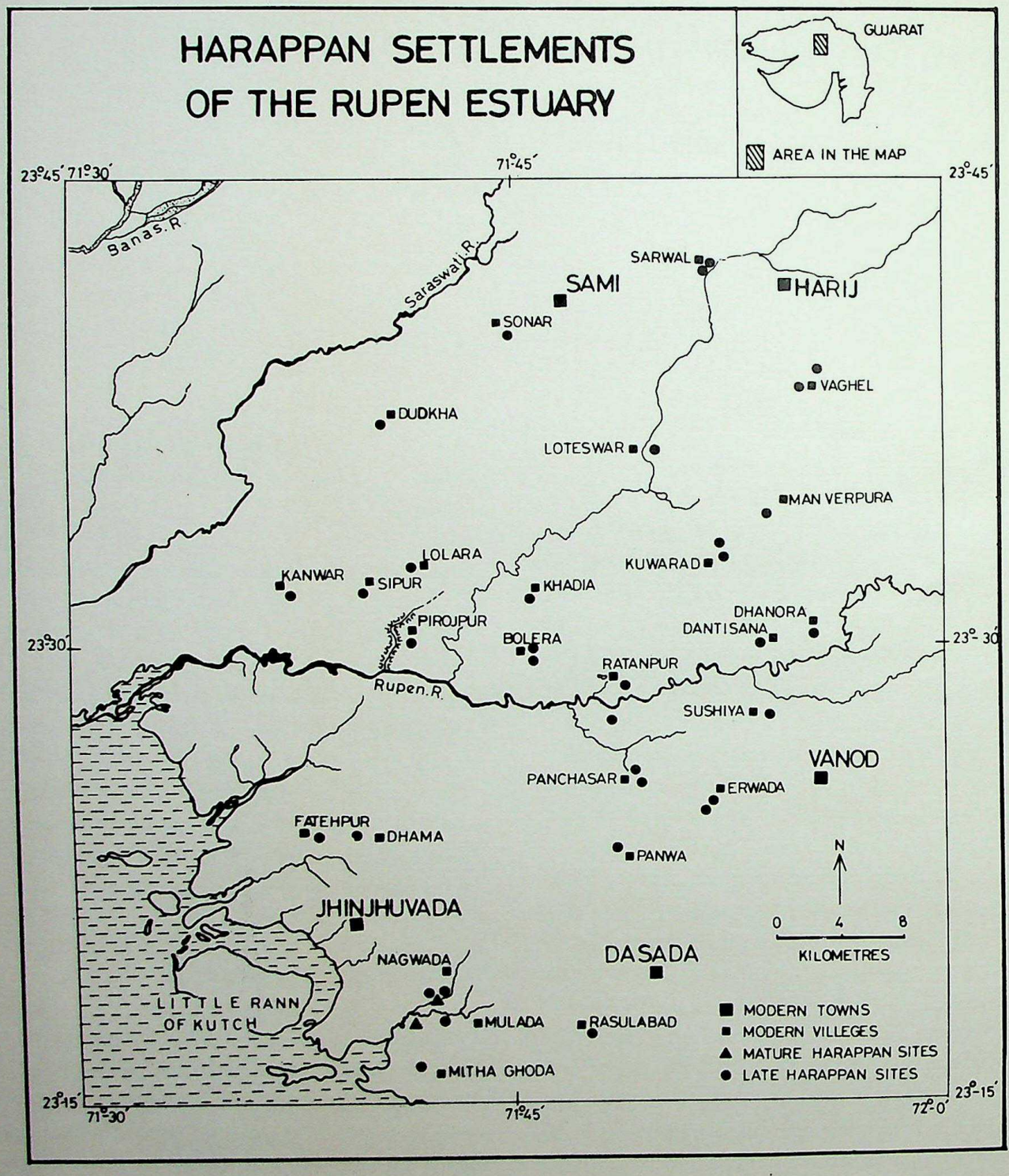

Fig. 1

dunes accumulate monsoon runoff forming fresh water ponds. Occasionally these ponds are found to be quite large containing water round the year. These relict sand dunes are covered by a soil rich in lime which supports a thicket type of vegetation consisting mainly of wild grass and acacia scrub. Therefore, the immigrant Harappan community might have found the Rupen estuary ecologically more favourable having better hospitable environmental conditions to settle down.[6]

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Mature Harappan Phase

Harappans in their multi directional penetration have demonstrated their skill in selecting suitable environmental niches for settling down. Culturally and technologically they had developed certain skills and abilities for exploiting the available environmental and economic resources. There are indeed very few sites where locational variables are out of tune with considered economic advantages.[7] It has been noticed that the settlements representing mature phase of the Harappa culture in Gujarat are few and far between. Out of 22 mature Harappan settlements located in Gujarat 15 are situated in Kutch and the rest are found scattered in other parts of the state. Locationally these settlements can be broadly categorized as coastal and territorial settlements. The first category of settlements are situated on the sea coast or on the margins of the Ranns which are hypothesized as being originally forming an arm of the Arabian sea. The mature Harappan sites confined to Gujarat other than Kutch mostly fall in this first category.

A glance at Harappan sites found during the mature phase particularly in Saurashtra and the mainland of Gujarat, as revealed from their material remains and locational variables amply demonstrate that these settlements were developed mainly for trade or access to raw materials. This part of Gujarat was never colonized as a regular expansion of Harappan migration during the mature phase. This fact is very well attested by the small number of known sites such as Nageswar[8], Lothal[9], Kuntasi and Sikarpur. The archaeological data recovered from these sites clearly indicate the dependence of the major Harappan urban centres on outlying resource areas. The inate capacity of the Harppans to moblize resource areas is further substantiated by the discovery of Shortugai for lapislazuli[10], Balakot for marine shell[11] and Manda for timber[12] which are far apart from the main Indus belt. Nagwada I is one of such sites located in the Rupen estuary. It offers an excellent example of expansionist tendency of Harappans towards the resource areas.

NAGWADA I

Nagwada Mound I (23° 20' N. 71° 41' E.) is one of the four Harappan sites located about 3 km. south of Nagwada village on a relict sand dune close to the eastern margin of the Little Rann of Kutch. It is situated in Dasada taluka of Surendra nagar district. Excavations were conducted for five field seasons from 1986 to 1990 by the Department of Archaeology and Ancient History, M.S. University of Baroda under the guidance of Professor K.T.M. Hegde. Following is the brief review of total spread of habitation at the site covers an area of 15,400 sq.m.[13] The excavations have revealed a 0.95 to 1.00 m. thick deposit of five distinctive layers incorporating four phases of structural activity. The cultural deposit is divided into two sub-periods- period I A and I B.

Period I A

The earliest habitational activity at the site is represented by the lower most layer (layer 5), four symbolic pot burials and two extended inhumation burials with pots as burial goods. However, no substantial habitational debris of this sub-period has so far been unerathed. Structural activity is represented by a few post- holes and rammed mud floors traced in layer 5. The burial pots found at the site show a close affinity with the pottery found from pre-Harappan levels at Amri, Kot Diji and Nal in their fabric, shape and decorative painted designs. This type of pottery is not met with in any of the later habitational deposits at the site. Both the extended inhumation burials were found placed in east-west orientation. One of the symbolic pot burials contained ten intact pots (Pl. 1). Of the six burials, theree were found on the southern and western periphery of the mound adjacent to the local stream (Vonkdi) rather exposed to the surface. The nature and significance of these burials are not yet fully understood.

Period I B

The subsequent deposit comprising layer 4,3,2 and I have yielded material relics coeval to the mature phase of Harappa culture. Structural remains of this sub-pe-

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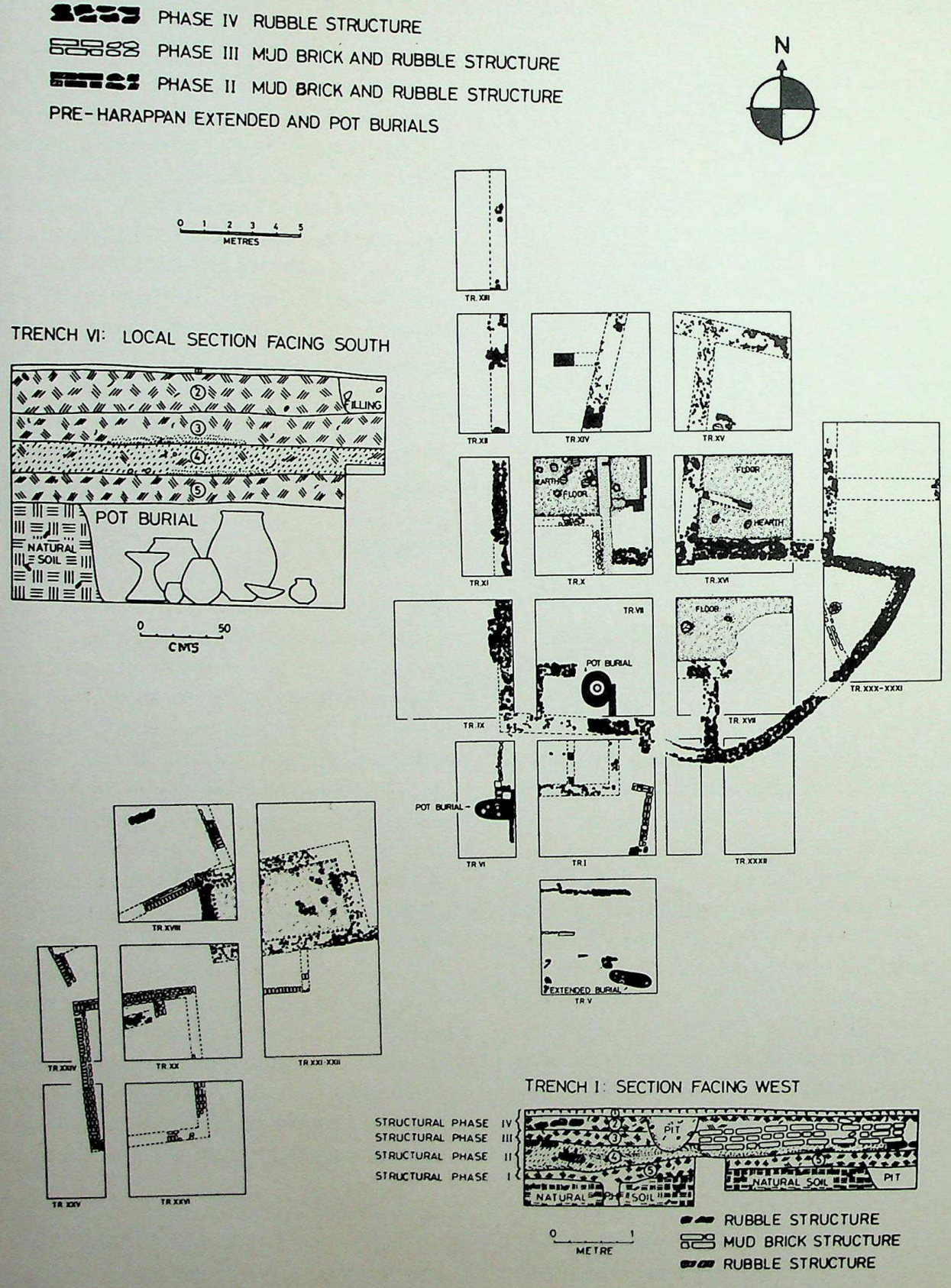

Fig. 2. Successive structural phases of the mature Harappan period at Nagawada.

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riod consist of both moulded mud-bricks and rubble stones. The mud bricks show the standard Harappan size ratio of 1:2:4 (8 x 16 x 32 cm. and 7 x 14 x 28 cm.). The brick masonary consisted of alternate layers of headers and stretchers. One of the structures measured 6.6 x 5.1 m. with a partition wall in between indicating a porch or veranda in front. Most of the rubble structures were rectangular in plan. In one case a semi-circular of curved annexe to an oblong structure was also exposed. One of the independent rubble structure measured roughly 6.6 x 4.4 m. The walls have almost uniform thickness of 65 cm. The available evidence is so scantly and sketchy to say about the layout of the entire settlement (Fig. 2).

The ceramic industry is characterised by Harappan and non- Harappan pottery. The classical Harappan sherds representing sturdy Red ware, Buff ware and Chocolate slipped ware are few and far between. Inspite of their limited occurrence they represent the characteristic features of the mature phase through their painted natural and abstract decorations and standardised vessel forms like `S' profile jars, perforated jars, beakers, dish-on-stand, large storage jars, medium sized disc based vases and even typical miniature vessels. Gritty Red ware and White painted Balck and Red ware represent the non-Harappan wares. Gritty Red ware dominates the ceramic assemblage of Nagwada. This ware is distinctively different in its production, forms and the use of pigments for decorative designs in comparision to the Harappan wares. Use of white pigment in the decorative scheme can be considered peculiar to this ware at the site. It is evident that it underwent some change in its decorative elements particularly its design pattern and preference for the pigments used for painting from lower to upper levels. The ceramic assemblage recovered from the lower levels shows more ornate and intricate pattern of disigning. White painted Black and Red ware as such does not show any evolution. Other pottery types found at the site include Reserved Slip ware, Coarse Red ware and Incised Grey ware (Fig. 3).

Although, we have not come across any particular area of industrial activity or workshop there are enough evidence of the bead industry at the site, both from stratified horizon and from the surface assemblage, suggesting that it was one of the local bead manufacturing centres. The occurrence of required raw material such as chert, agate and amazonite nodules and their bladelets and blades-mostly unretouched, variety of bead roughouts and blanks, stone hammers and polishers, disposed defective products, broken beads may be while perforating or firing and large number of attractive, well polished and finished semi-precious stone beads were the solvent indicators towards this specialized lapidary craft, processing local resources at Nagwada. Among the indicators recovered, one of the most interesting assemblages comprises a number of micro drill bits of chert and a few tubular drills of black jasper analogous to the phtanite drills reported from Mohenjodaro[14], Chanhudaro[15] and few other sites. The occurrence of both the types of drills at Nagwada demonstrates that these were employed for bead perforation (Pl. 2).

Among the ornamental beads recovered from Nagwada semiprecious stone beads of carnelian, agate, amazonite and lapislazuli (!) are most striking. Of these, the etched carnelian beads (eye beads of typical Indus origin) are of particular interest. Two small pots filled with steatite microbeads found buried underneath the house floor may indicate their local production. One of these pots contained more than 21,000 beads. Besides these, the recovery of large number of faience, paste and shell beads also reflects upon the wider choice of the inhabitants for bead making. There are also certain indications of making shell objects locally at Nagwada. It has been envisaged through a variety of shell objects found in different stages of manufacture. They include bangles with typical Harappan chevron motif, ladles, beads and inlay pieces.

Other important antiquities recovered from Nagwada include a variety of gold and silver ornaments, copper implements and ornaments like celts, chisel, knives, bangles, beads and pendants, cubical weights of agate, inscribed clay sealing (Pl. 3), spherical object made of shell columella with six sets of three incised concentric circles (Pl. 4), square steatite seal having concentric circles forming five groups in intaglio, long parallel sided

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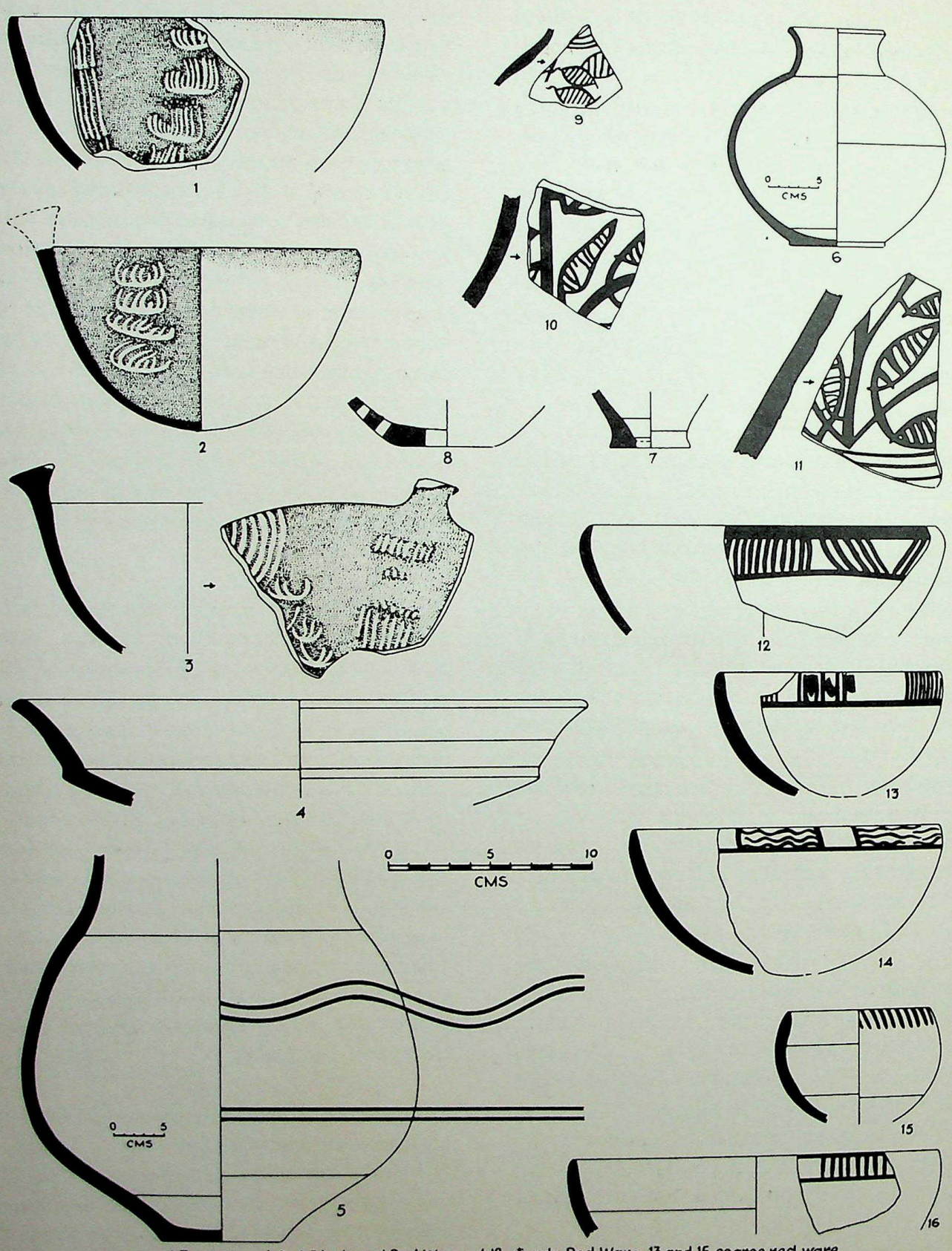

1-3 white painted Black and Red Ware, 4-12 sturdy Red Ware, 13 and 15 coarse red ware, 14 and 16 chocolate slipped ware

Fig. 3. Representative pottery types of period I B of Nagwada.

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chert blades of Rohri origin, terracotta mother goddess figurine with imbeded statite beads, triangular cakes, toy cart frames and wheels and bone points together with several other household objects.

The biological remains collected from the site show mixed trends of their economy based on agriculture, stock raising and hunting.The degree of dependance on these economic activities varied in different levels of occupation.

Radiocarbon assay of a single charcoal sample collected from Nagwada I has given a date of 2180 ± 80 B.C. (MASCA calibrated-a 4555, University of Arizona). The ceramic evidence found at Nagwada together with other antiquities compares well with the Surkotada I B and IC, Dasalpur IB and Lothal AIV. This cultural analogy is further supported by corresponding radiocarbon dates obtained from Nagwada I, Surkotada IB and IC and Lothal AIV which gives a time bracket of 2020 - 2170 B.C.[16]

Thus, the aforesaid data recovered from the excavations clearly demonstrate that the Harappan settlement at Nagwada developed mainly because of the easy availability of required resource material in the close proximity of the site to cater to the demand of ornamental beads and shell objects for various Harappan sites situated far and near within the Harappan domain. Kuntasi and Sikarpur, two other contemporary settlements found close to the Little Rann of Kutch also might have thrived because of their industrial base like Nagwada settlement.

Till the late phase of mature Harappa culture, Harappans could hold control over even their long distant centres and maintained their cultural identity. This fact is very well visualized through different traits of their material culture remains reflecting a pronounced degree of homogeneity in style and technique, except a regional variations in ceramic types.[17]

Late Harappan Phase

Except Nagwada I to IV, rest of the 34 settlements found in Rupen estuary belong to either initial or final phase of the Late Harappa culture. This dramatic expansion of sites as observed in Saurashtra, north-east Punjab, Haryana and Upper Yamuna-Ganga *doab,* can be attributed to the large scale migration of Harappan population after the decline and abandonment of cities, trading centres and industrial establishments of the later phase of mature Harappa culture. The main causative factors responsible for this change, as proposed by various scholars, are frequent and prolonged floods, tectonic uplifts, change in the course of rivers and sea levels. Since most of the mature Harappan settlements of Saurashtra and the mainland of Gujarat were confined to coastal area functioning as either trading centres or industrially oriented sites towards resource areas, might have been badly affected because of this disintegration of Harappa culture which took place during early centuries of the second millennium B.C. With the collapse of trade, Harappans might have experienced adversed economic conditions resulting into the decline of material prosperity and civic standards. A look at material remains and nature of locational variables of settlements which are classified as initial phase of Late Harappa culture of Gujarat will corroborate the estimated change. The excavated sites of Kanewal[18], Vagad[19] and Nesadi[20] provided very interesting data in this regard to understand a process of cultural transformation and adaptation to new ecological conditions. However, the pattern and the rate of change is again different from region to region. This feature has marked a sharp difference between the Late Harappan settlements of Saurashtra and those of the Rupen estuary in their settlement and subsistence patterns.

Scholars attribute the increase in settlements during the Late Harappan time to a migration of human population from the Lower Indus Valley.[21] This view holds good grounds for the spread of settlements found in Punjab, Haryana and parts of western Uttar Pradesh. But, so far as the Late Harappan settlements of Gujarat are concerned they certainly emerged out of the Harappan population already settled in Gujarat during its mature phase together with their indigenous counterparts, who happened to be living together at most of these sites and shared their material traits. After the decline of

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mature Harappan settlements, a segment of population might have penetrated into the Rupen estuary influenced by its geomorphic features. The natural eminences of relict sand dunes whose heights are much beyond the threat of annual floods and availability of potable water for considerable period of time accumulated in the nearby inter-dunal depressions, favoured immigrant Harappans to settle in this area. Among the Banas, Saraswati and Rupen rivers of north western part of North Gujarat, which flow into the Little Rann of Kutch, the beds of the first two rivers of very shallow making their estuaries prone to heavy annual floods and so unsuitable for habitation.

Compared to this the Rupen has developed a fairly deep bed. This hydrological factor partly explains the reason Harappans preferred the plain of the Rupen rather than the Banas and Saraswati for their further movement into the north Gujarat. The Rupen estuary is characterized by sandy arid plain having low rain fall and marginal soil fertility. The absence of Late Harappan sites further east of the Rupen estuary which has better agricultural potential unlike the Late Harappan settlements of Saurashtra confined to the valleys of Bhadar, Kalubhar and Ghelo.[22]

Settlement Pattern

These settlements are small and contain scattered patches of cultural materials. The average size of sites in terms of habitationl area is about 15,000 sq.m. But at certain sites like Sai Timbo at Dudkha and Thikariyo Timbo at Khantia, the settlements are spread in an area of about 52,600 sq.m. and 26,500 sq.m. respectively. This large size scatter may be due to large lakes found associated with the settlements containing water for nearly 7-12 months[23]. Employing intensive pattern of landuse adjusting to local environment the autoplastic Harappan community have established their settlements in closely spaced units, some times in groups of two or three as observed at villages of Bolera, Kuwarad, Panchasar, Sarwal, Ervada and Nagwada. The average distance between two groups of settlements is not more than 10 km. The number of Harappan sites found in this area is slightly less than one half of the present day villages. This ratio gives a fair idea of the probable density of Harappan population. Rupen estuary offers a good example of dispersed type of settlement pattern in contrast to that of linear-dendritic pattern of Saurashtra. The pattern of settlements in Saurashtra was mostly controlled by various river systems, whereas in the Rupen estuary it was based on locational variables of relict sand dunes and associated lakes rather than the Rupen river. The habitational deposits of these sites varies between 50 to 60 cm. which suggests that these are either temporary or seasonal camp sites. The other distinguishing feature is their restricted catchment area. Because of closely spaced settlement units it tends to constrain the carrying capacity of the environment. This feature also explains why the habitational debris are restricted to thin deposits.

Ratanpura Excavations

Ratanpura (23° 28'N. 71° 48'E) one of the Late Harappan settlements of the Rupen estuary, is situated about 5 km. south of Shankhewar in Sami taluka of Mehsana district. The site is located at a distance of about one km. south of Ratanpura village, on the relict sand dune, formed on the northern bank of the Rupen river. A large depression seen on the eastern side of the mound might have served as the main water source for the settlement. The archaeological remains of the site are spread out in four distinct areas. Of these, concentration III which lies between concentration II and IV, occupies top of the dune covering an area of about 90 x 80 m. A small trench measuring 5 x 5 m. revealed a thin deposit of 5 cm. comprising large quantity of animal bones and lithic assemblage. The lithic industry consists of blades, Lunates, points and debitage of the manufacturing process including cores, made of chert, chalcedony, agate and Jasper. The lithic assemblage is characterised by the typical Mesolithic tradition of this region. This evidence clearly suggests that prior to the Late Harappan settlement this portion of the mound was occupied by the hunting-gathering community of the Mesolithic period. The other three localities (concentrations I, II and IV) were inhabited by the Late Harap-

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pans. It seems the immigrant Harappans did not occupy the area of the mound which was initially inhabited by the Mesolithic community. Excavations carried out in concentration I and II located little north of concentration III, measuring 35 x 50 m. and 60 x 60 m. respectively revèaled a habitation deposit of 60 cm. comprising 4 layers incorporating 3 structural levels. The lower two stratas revealed four circular huts marked by post holes, while the upper one is devoid of such regular well laid structures. The habitation of this later phase is marked by irregular hard rammed mud floors as working areas. The concentration IV located on the bank of the Rupen, measuring 100 x 150 m. was characterised by mostly circular pits. The largest pit measuring 2.60 m. in diameter and I m. in depth was found filled with ashy clay, variety of terracotta lumps, charred and uncharred bones together with Late Harappan pottery. It is hard to believe these circular pits as ritual pits.[24]

The over all collection of cultural material remains is dominated by ceramic assemblage representing Harappan and non- Harappan traditions. The most distinctive types are sturdy Red ware,· Chocolate slipped ware, Buff ware, Coarse Red ware, Coarse Grey ware, Lustrous Red ware, White painted Black and Red ware, Polychrome ware and Rusticated ware. Most of these ceramic types show strong affinity in their forms, fabric and decorations with the pottery types reported from Rangpur period IIC and III. The occurrence of Chocolate coloured Tan slipped ware, Buff and Cream slipped ware and Coarse wares at Ratanpura indicate that the Late Harappans of Gujarat had developed contacts with cultures related to period IC of Ahar. The presence of Lustrous Red ware at Ahar IC also supports to this hypothesis.

Conclusion

The discovery of 36 Harappa culture sites in the Rupen estuary of North Gujarat established the archaeological potential of this area by bridging the gulf betweeen known cultures. The existing gap in cultures. The existing gap in cultural continuity was narrowed down to a few centuries by the discovery of these protohistoric sites. This area shared the cultural tradition of better known Harappan eco-zones of Gujarat. The views expressed by Rao[25], Possehl[26] and Misra[27] that the Harappans did not find the environmental conditions in north Gujarat sufficiently conducive for settling down are reversely countered by the discovery of a cluster of Harappan sites in the area under review.

The ostrich egg shell pieces found at Nagwada suggests a movement of life along the eastern margin of the Little Rann of Kutch prior to incoming of the Harappans. The occurrence of these egg shells suggests the existance of grassland environment with pockets of forests and swamps to which the ostrich was adaptable[28]

The settlement of Nagwada I emerged out of the possible need to develop it as an industrial establishment during the mature phase to cater to the demand of ornamental stone beads and shell objects. Here availability of required raw material played vital role in the development of settlement rather than its conducive environmental factors. The other mature Harappan settlements of this part of the country like Lothal, Nageswar, Kuntasi and Sikarpur were also engaged in manufacturing and trading activities in specific commodities like Nagwada I by exploiting the local resource materials, for various other Harappan centres. The diversity in cultural tradition as revealed through the material remains at Nagwada I is attributed to the existence of contemporary ethenic groups i.e. Harappans and non-Harappans, living together.

After the decline and abandonment of trading and industrial centres of outlying resource areas, situated on the sea coast or margins of the Rann, the Harappans migrated into the interiors of the main land. This large scale migration from nuclear centres developed many satellite territorial settlements. Though increase in settlements during Late Harappan period of Saurashtra was attributed to shift in the pattern of land use from *rabi* to *kharif* crops based on agrarian economy[29], the Rupen estuary because of its typical ecological and environmental factors favoured pastoral activities. The availability of excellent grass land, water and patchy

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appearance of thin cultural deposits and large frequency of animal bones suggest that sites in the Rupen estuary might have served as temporary or seasonal camps involved in pastoral activities.

The small size of settlements with non-descriptive architectural pattern and reduced number of items of material culture corroborate this view.

Because of transformation, the cultural variables seen in subsistence and settlement pattern show lack of standardization and homogenity of material culture. Though there was certainly a decline in material prosperity, a basic continuity of the Harappan tradition was still observed by some of the lingering features of the Harappan traits.

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Chalcolithic Vindhyas

J. N. Pal

The Vindhyan plateau has a unique place in the history of development of human cultures in India. Among the important features of the archaeology of the Vindhyas mention may be made of the longest Quaternary geological and cultural sequence, uninterrupted human habitation from the Acheulian period to the early historic period, first colonisation of the Gangetic plain by the prehistoric Vindhyan human groups, and coming into existence of farming cultures transformed from the hunting gathering cultures and development of Chalcolithic cultures from the early farming cultures.

Identification of the Chalcolithic horizon in the archaeology of the Vindhyas is of recent origin. In the beginning of sixties of present century a large number of megaliths assigned to the Chalcolithic period were discovered by G.R. Sharma and his colleagues at the foot of the Hathinia hillock on the right bank of the Chandraprabha in Varanasi district.[1] Subsequently the archaeologists of the University of Allahabad and Banaras Hindu University, Varanasi located a large number of Chalcolithic settlements and megalithic cemeteries and some of them put to excavation revealed the characteristic features of the culture.[2]

The explorations, carried out by the team of archaeologists of Allahabad University in the Vindhyas (Bundelkhand and Baghelkhand) have brought to light a number of Chalcolithic sites extending from Karmanasa in the east to the Payaswini in the west and Ganga in the north to the Son in the south covering the districts of Vara-nasi, Mirzapur, Sonbhadra, Allahabad and Banda in Uttar Pradesh and Rewa, Sidhi and Satna districts in Madhya Pradesh (Fig.1). Recent explorations by Uttar Pradesh State Archaeological Organisation under the direction of Rakesh Tewari have resulted in locating several Chalcolithic settlements on the Belan and Karmanasa rivers in sonbhadra and adjoining districts.[3]

The Chalcolithic sites in the Vindhyas are located on the banks of rivers and *nalas* above the flood plain (Pl. 5). The analysis of artefacts recovered from the excavations and explorations of the sites reveals that the culture is characterised by ceramic industries comprising red, black-and-red and black slipped wares, microliths, bone arrowheads, terracotta and stone beads and a few fragmentary copper objects.[4]

In the light of cultural contents, particularly the nature of ceramic industries and short blade industry the Chalcolithic sites of the Vindhyas have been divided into three groups.[5] The earliest group is represented by Kakoria (in Varanasi) and Magha (in Mirzapur), both associated with megalithic monuments. Typologically the megaliths belong to cairn-circles, cist and cist-within-cairn. The habitation sites are slightly away from the cemetary sites.

On account of the vertical nature of excavations complete house plans could not be obtained. However, two

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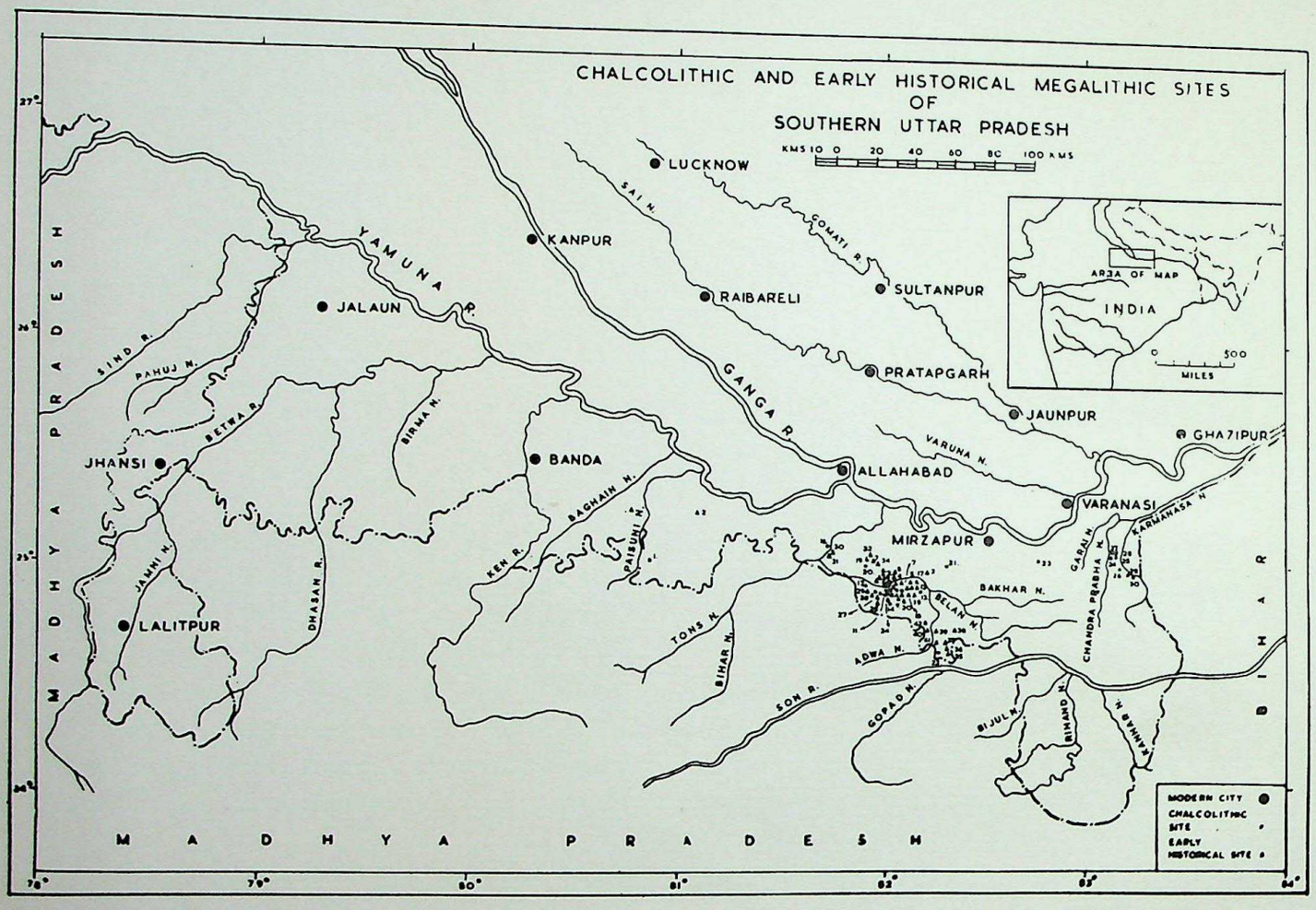

Fig. 1

mud wall structures were partially exposed at Kakoria. A courtyard enclosed by rooms of different dimensions was also excavated. Floor of one of the rooms was paved with burnt clay lumps and potsheds. The excavation in the habitation area at Magha revealed eight oval hut floors (Pl. 6). Marked by post holes on the periphery the hut floors were litterd with potsherds, microliths, burnt clay lumps and fragments of querns, ring-stones, sling balls, discs, beads, animal bones, etc. On one of the floors a single mouthed *chulha* was also metwith. A few copper objects including a ring were recovered from Kakoria. Retouched blades, backed blades, lunates, scrapers, points, etc. alongwith cores, flakes and dabitage fashioned on chalcedony, agate, and chert were found in the habitation areas. Short blade industry marked by very specialised technique of crested ridge is a characteristic feature of the microlithic industry of Kakoria.

The first group of the Chalcolithic is characterised by crude plain pottery represented mainly by convex or straight sided shallow and deep bowls, shallow bowls-cum-lids, convex sided dishes, shallow and deep convex sided basins (including those of the lipped variety), beakers, cups-on-stand, button based goblets, funnel shaped lids, footed and perforated basins, vases with conical profile, high and short necked vases, large and medium sized vases with angular carinated neck, concave necked vases with beadedout or externally collared rim and bulbous profile and handis. Decoration in the form of incised and applique pattern is available on the external surface of some of the pots of red and black-and-red wares. The Kakoria group of pottery compares in typology and decorative motifs with that of Kausambi Period I and Sringverpur Period I.

The second group of the Chalcolithic sites of the Vind-

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hyas is represented by Koldihwa in Allahabad district. The Chalcolithic deposit at the site is about one meter. Excavations at the site have brought to light some structural remains of the period. An oblong floor (5.25 m. x 3.20m.) encircled by ten post holes was exposed. The floor was made of rammed earth and burnt clay lumps. A cluster of complete pots of red and black slipped wares was found lying on the floor. Chalcolithic people of Koldihwa used to construct their houses out of wattle and daub. Wooden posts were used for walls. For protection from wind and bad weather, screen walls of reed and bamboo were plastered. Microliths comprising cores, flakes and finished tools, bone arrowheads of plain, tanged and socketed variety, beads of terracotta, bone, shell and semi-precious stones are some of the artefacts of the Chalcolithic Koldihwa.

Second group of the Chalcolithic culture is characterised by painting traditions in the ceramic industry. All the wares-red, black-and-red and black slipped have painted motifs. The short blade industry is not as prolific as in the first group. General character of the pottery shows improvement both in firing and finish in comparison to group one.[6] The pottery has decoration in the form of applique, rippled, knobbed and graffiti marked forms on the pottery (Pl. 7). Black horizontal rim bands-single or multiple vertical or oblique bands, sometimes emanating from horizontal rim band, zonal design or broad horizontal band, combination of circles and loops, concentric semi circles, fish- scale like motif and filled triangle or trapezoid, on outside as well as on the inner side of the red ware pots are the principal painted motifs (Pl. 8). Horizontal, vertical or slanting lines, groups of dots and dashes, pellets or ovals emanating from bands, groups of concentric semicircles are painted in white or creamy white pigment on black-and-red and black slipped wares (Pl. 9). Almost all the wares along with most of the shapes and decorative patterns of the Kakoria group survive in the second group, but some new pottery types are introduced in the second group. Of the important new types mention may be made of dish-on-stand (with plain or corrugated stem), pan with strap handle, dish with externally thickened bevelled rim, vessel with elongated conical profile and pointed base (Fig. 2,3).

The second group of the Chalcolithic pottery of the Vindhyas, as discussed earlier, shares many common features with its counterparts of most of the sites e.g. Kausambi Period I, Sringverpur Period II, Pure Deojani, Pelkhawar, Bhewani, Akahua, Nahush Raja Ka Tila, Sohgaura Period II, Banawarighat, Gularihwaghat, Lahura Deva, Kheradih, Narhan Period I, Imlidih Period II, in Uttar Pradesh, Chirand Period II, Sonpur Period I, Oriup, Antichak, Champa, Buxar, Chechar, Kutubpur Period II, Senuar Period II and Taradih in Bihar in the middle Ganga plain.

By virtue of their common wares, types, painted motifs and decorative patterns the Koldihwa and the middle Ganga valley Chalcolithic pottery traditions appear to belong to the same culture. The Chalcolithic culture of the lower Ganga valley also may be treated as a further extension of this very Chalcolithic culture shared by the Vindhyas and the middle Ganga valley. However, it is to be noted that certain new features such as lustrous red ware and channel spouted vessels sometimes tend to emphasise an uncommon trend in the assemblage of the lower Ganga plain but these are nothing more than regional innovations.

Some affinity of the Chalcolithic pottery traditions of the Vindhyas can be traced with those of the upper Ganga valley, viz. O.C.P. Black-and-Red ware, and P.G.W. A remote possibility of the latter to have been at some stage inspired by the former cannot be altogether ruled out.

The third group of sites is represented by Khajuri in Allahabad district and furnishes transitional phase of Chalcolithic and early historic cultures in the areas. This group is a marginal Chalcolithic and retains features of group II. This phase imperceptibly merges with the succeeding Kotia culture (early historic) and is characterised by the introduction of iron.

Pre-NBP deposits at Prahladpur, Rajghat, Kamauli, Takiaper, Rakhat and Belkara in the Gangetic plain also yielding Chalcolithic pottery along with a few microliths and iron implements are indicative of a transitional stage between the Chalcolithic and early historical cultures in

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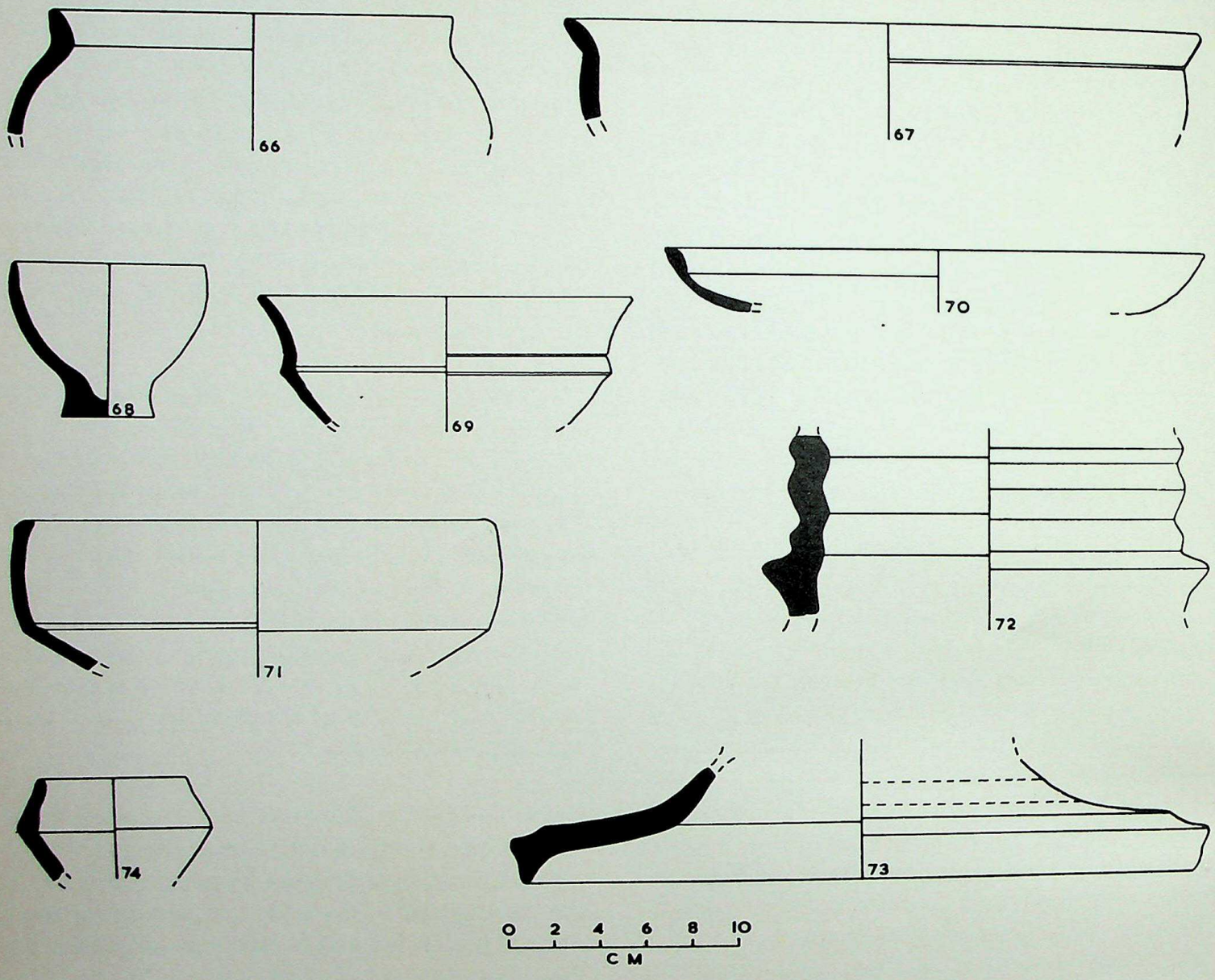

Fig. 2. Koldihwa : Pd. II Chalcolithic Red ware shapes.

the Gangetic plain and compare well with the third group of the Chalcolithic culture of the Vindhyas.

The ceramic industries of all the three groups have been briefly discussed above, other features of the culture are being summarised below.

The Chalcolithic people of southern Uttar Pradesh built megalithic monuments. The megaliths are located at the junction of the northern slopes of the Vindhyas and the Ganga-Yamuna alluvium as well as on the banks of the rivers and *nalas* and the foot of the Kaimur. The megaliths, typologically are divisible into three categories : (a) cairn-circle, (b) cist and (c) cist-within-cairn. The morphologial distribution of the megaliths indicates that the dominant type in Varanasi and Mirzapur districts is cairn-circle where as cist is the common type in the districts of Banda and Allahabad.[7] The megalithic sites are located slightly away from the habitation sites. All the megaliths do not belong to the Chalcolithic period, some of these are early historic iron age megaliths.

The cairn-circles were constructed by digging rectangular or oblong pits. Sometimes the bottom of the pit

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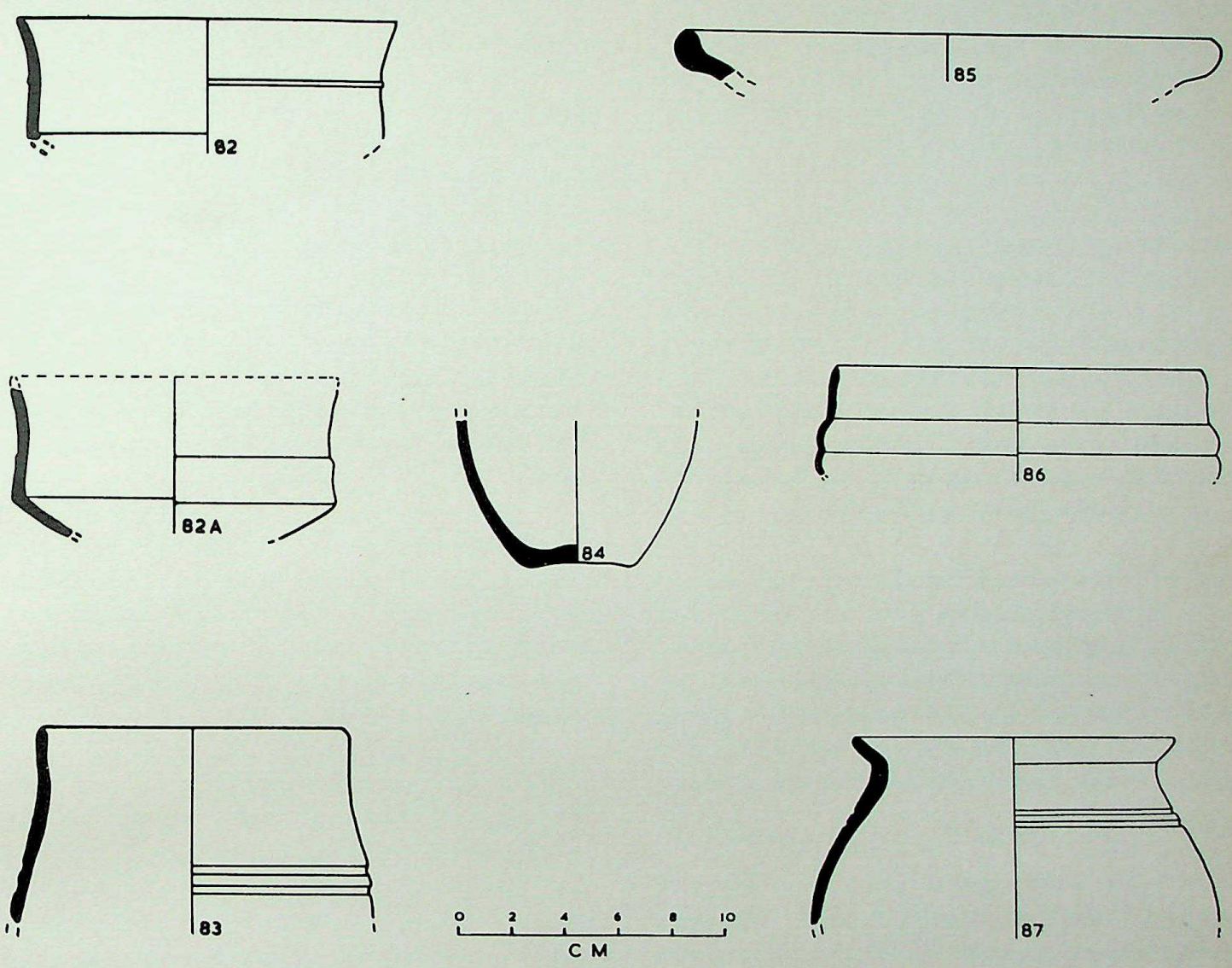

Fig. 3. Koldihwa: Pd. II Chalcolithic Black Slipped and Grey ware shapes.

was provided with cushion of red sand on which burial goods-pottery, terracotta beads, microliths and skeletal remains were placed. Generally the pit, after the funeral ritual, was filled with same dug out earth. At the end the grave was demarcated by a hemispherical cairn of boulders bounded by stone circle of varying diameter.

For preparing the cist a pit was dug and a rectangular cist chamber, oriented east-west was made by putting orthostats along the pit line. The orthostats, sometimes, were provided support of secondary patching of small stone pieces. The chamber was covered by a massive monolithic slab. The cap stone and partially the orthostats rose above the ground which were often enclosed by stone circle. Absence of porthole, use of multiple stone pieces in orthostats and smaller size clearly indicate that the cists of southern Uttar Pradesh are embryonic in comparison to the cists of peninsular India.[8]

Cist-within-cairn before excavation, looked to be a low rising cairn of untrimmed stone blocks. Only after the excavation a cist tomb within a grave pit almost in the centre of the stone circle was found.

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The skeletal remains were represented only by a few fragmentary bone pieces. Among the identifiable skeletal remains from the megaliths of Kakoria mention may be made of teeth of cattle, a fragmentary human teeth, a human skull fragments and fragments of animal bones. The grave goods comprised pottery, microliths, a few copper fragments, *ghat* shaped terracotta beads, etc.

As mentioned earlier in the absence of horizontal excavation of the habitation sites the data regarding structural activity within habitation area is scanty. However, occurrence of burnt clay lumps with reed or bamboo impression suggest that screens of the walls were made of reed or split bamboo and were plastered with clay. The post-holes exposed at sites from circular or oval floor of the huts. The evidence of mud walls also have been found from Kakoria and Koldihwa.

The lithic industry is characterised by short blade industry fashioned on chalcedony, agate, chert and carnelian. The tool types consists of retouched blades, backed blades, serrated blades, lunates, points, scrapers, triangles, trapeze and tranchet. Employment of crested ridged technique is well evident on a good number of pieces (Pl. 10). The microlithic tools exhibit workmanship of high order.

Tools and weapons made of copper, bone, antler and ivory also have been obtained at some of the sites. Bone industry of Chalcolithic Koldihwa deserves special attention. The tools made on bone, ivory and antler comprised simple points and various types of arrowheads (Pl. 11) including the tanged variety like bud-shaped with lozenge cross-section, arrowheads with conical, rectangular, square or rhomboic cross-section and barbed arrowheads with socketed tangs marked with small circlets, sometimes enclosing dots, cap-shaped socketed point. Bone tools also have been found in different stages of manufacture.

Copper was undoubtedly scarce and was occasionally used for rings, beads, knives and spear heads (Pl. 12).

Excavations also have brought to light corpus of beads and pendants made on semiprecious stones like chert, chalcedony, agate, carnelian and steatite, terracotta and occasionally of bone and copper (Pl. 13). The beads are either barrel shaped, cylindrical, conical or spherical and segmented. The terracotta beads included ghat shaped and pear shaped. Pendants are of conical, bell shaped or crescentic in shape. Etched beads in white pigment have also been obtained. Beads in different stages of manufacture suggest that these were locally produced.

On account of limited nature of excavation evidence pertaining to agriculture is very scanty. However, evidence regarding to cultivation of rice has been obtained from a number of sites in the form of grain as well as impression of husks on pot-sherds and burnt clay lumps.

Of domesticated animals is mention may be made of cattle, buffalo and sheep/goat. Bones of wild animals like pig, deer and antelope on the one hand and those of birds and aquatic animals like fish and turtle on the other have also been found. Some of the bones bear cut and chopping marks.

Though the Chalcolithic people of southern Uttar Pradesh practiced domestication of animals and agriculture, hunting and fishing also contained side by side. Less frequent occurrance of charred bones and a corresponding increase in incidence of cooking vessels in the Chalcolithic period indicate that for cooking the meat boiling was preferred to roasting. Querns and mullers were the food processing equipments. Besides the stone mullers, the terracotta mullers in laid by stone chips were also used (Pl. 14).

Of the other important finds of the Chalcolithic culture of the region mention may be made of circular discs of stone and terracotta of different denomination, the later one with incised decoration, stone balls, hammer stones with battering marks, flat stone pieces with grooved surface possibly used as sharpner and rubbed ochre pieces (Pl. 15).

There is no stratigraphical evidence to show the contact

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of the Neolithic and Chalcolithic cultures. However, many cultural traditions of the Neolithic culture traits survived to the Chalcolithic period which throw welcome light on the evolution of Chalcolithic culture. Lithic blade industry is common to both the cultures. Some of the simple bone points and arrowheads are also common in the Neolithic as well as in the Chalcolithic. Similarly tradition of rustication, burnishing, incision and applique decorations connect the Chalcolithic pottery with the Neolithic pottery of the area. Certain pottery shapes of Neolithic culture survived in the same or slightly modified form in the Chalcolithic period.

The C14 dates available from Koldihwa in the Vindhyas and some sites like Sohgaura, Narhan, Chirand and Sringverpura in the middle Ganga plain and Bharatpur, Mahishadal and Pandu Rajar Dhibi in the lower Ganga plain fall almost in one and the same time spread and suggest that the second stage of the Chalcolithic culture of the Vindhyas is contemporary to the Chalcolithic culture of the middle and lower Ganga plains. These dates bracket the Koldihwa group of the Chalcolithic culture of southern Uttar Pradesh between c. 1500 B.C. and 800 B.C. The antiquity of the Kakoria group of the Chalcolithic culture of the region may be slightly earlier than c. 1500 B.C. Possibly the third group represented by Khajuri continued up to 7th-6th century B.C.

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Protohistoric Investigations in Ballia District, Uttar Pradesh

Purushottam Singh, Ashok Kumar Singh, Brahmanand Singh

As an independant administrative unit, Ballia district was created on 1st November, 1879 out of the eastern Paraganas of Ghazipur and Azamgarh. Presently it consists of a wedge-shaped tract of country forming the eastern extremity of the Ganga-Ghaghara doab. It is bounded on the north-east by the Ghaghara which separates it from district Deoria of U.P. and district Saran of Bihar state. In the south the Ganga separates it from district Buxar of Bihar. In the west, it is bounded by districts Mau and Ghazipur. The district (Fig. 1) lies between 25° 33' and 26° 11' north and 83° 38' and 84° 39' east covering an area of 1245 square miles (3183 square kilometres). The population of this district according to the census of 1971 was 15,88,935 which increased to 19,45,376 in 1981 and 22,49,964 in 1991. The number of villages is 2499. The district has three sub-divisions Rasra, Bansdih and Ballia, each forming a tehsil of the same name respectively. For the purpose of police, administration there are 18 *thanas* in the district, each tehsil having 6 *thanas* each.

This district is watered by three major rivers-the Ganga, the Ghaghara and the Chhoti Sarju (Tons) alongwith their tributaries. The most important lake in the district is *Surha Tal,* the largest perennial lake covering an area of about 3,440 hectare. It has a circuit of nearly 25 km. and is connected with Ganga by a narrow deep channel, the Katehar *Nadi,* which admits the Ganga floods in the rainy season and drains the lake when the river falls again. Among other lakes of considerable importance are Taleji *Tal,* Goka *Tal,* Dah Mundiari, Dah Reoti etc.

As regards physical features, Ballia may be divided in two almost equal area; the modern alluvial formation-*(khadar)* which lies along the banks of the Ganga and Ghaghara and the uplands in the centre and the west which consists of older alluvium *(Bhangar)* deposited in past ages.[1] Both parts are highly cultivated and thickly populated. In the western part of the district wide stretches of *Usar* land characterised by alkaline soil are also found frequently. Soil erosion is a pressing problem of this district and every year due to annual floods villages in the Bairia region face the problem of inundation. There has been change in the course of the Ghaghara in the Maniar area during the last two centuries. Similarly after 1910, the current of the Ganga, east of Sitab Diara, became active on the left bank, owing to which the confluence shifted to the west and by 1934-35, southward encroachment of the Ghaghara below Revelganj (Gautam Sthan) the junction was marked just south of Chapra. But during the floods of 1948 and 1952-53, it was again pushed to the east and at present the two rivers mingle their waters near Gultenganj about 12.4 km. east of Chapra town.[2] The average annual rainfall in the district is about 100 cm. and 88% of this rainfall is received during the south-

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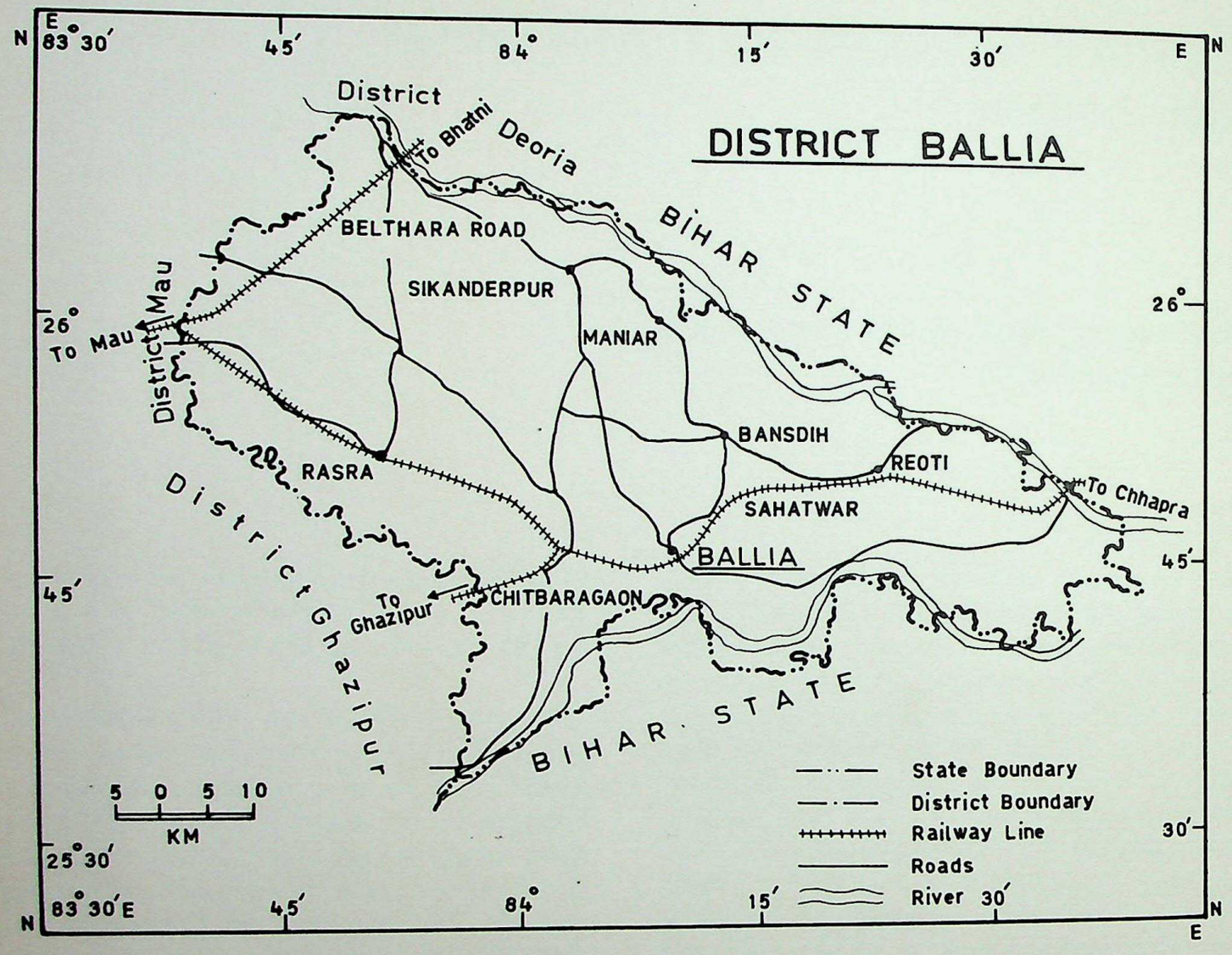

Fig. 1

west monsoon months (June-September).

A limited variation is discernible in various areas of this district. While in the upland areas mango groves abound in great profusion, in the alluvial soil which is liable to be inundated, the *babul (Acacia arabica)* is the principal tree. The toddy palm *(Borassus flabellifer)* is commonly found in the western parts of the district. Forest cover has greatly reduced in recent years due to encroachment of human settlements and unrestraint felling of trees but where waste exists the *dhak (Butea frondosa)* is found, while on the banks of the rivers tall grasses and tamarisk form a refuge for wild hog.

The wild fauna of this district is very limited because of reduced forest cover. However, *Nilgai* and wild hog are found in the grass jungles near the rivers. Wild pig *(Sus-Scrofa)* is found in the lowland of the Ganga and Ghaghara and black buck in the patches of trees found along the banks of the Ganga particularly in Paragana Doaba. The fox and jackal are common all over the district and wild fowl are found in the lakes. Fish are plentiful in the rivers and ponds and are much used for food.

Agriculture is the mainstay of the economy of this district. The agricultural produce comprises a variety of cereals, pulses, oil- seeds, commercial crops like sugarcane and flex, vegetables and fruits. There are three

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crop-seasons (a) Kharif (b) Rabi and (c) Zaid. Generally rice, maize, small millets (Jowar and Bajra) and Urd are included in Kharif, while wheat, barley, oil-seeds, pea and gram belong to Rabi. A few crops like fodder, vegetables and fruits (as water melon) are significant Zaid crops. Rice and wheat are widely cultivated in the district except a few variations. Maize is a significant crop in Sohaw, Ballia, Reoti, Dubhar, Belhari, Bairia and Murli-Chhapra blocks. In the tract of Karail (clayey) soil, the yield of masoor an gram is very high and masoor is specially considered as cash crop of the farmer. In the upland *bangar* tract which is least affected by floods, *arhar* (a pulse) is grown and its yield is comparatively low as compared to other pulses. In the western part of the district sugarcane is produced in large quantity. It is the main cash crop of Rasra, Nagra, Siar, Chilkahar and Garwar blocks.[3]

Ballia is an industrially backward state which shares no major industrial unit even after 46 years of India's independence. A few household and cottage industries comprise bran-work, *bidi*- making, *bindi*-making (Manihar) and perfume extraction works (Sikanderpur). After the first Five Year Plan, the agro-based small scale industries like flour mills, rice mills, *dal* (pulse) mills and *Khandsari* (raw sugar) were started in small towns and large villages. After Fifth Five Year Plan, two industrial units were established near Rasra as Sugar Mill in 1974 and Cotton Mill in 1985 which were truely the industrial imitation in the district.

The character of this population is more rural in the district. According to 1991 Census 90.90% of its total population lives in villages. The population density of this district (757 persons/km^2, 1991) is very high as compared to the state (347 persons/Km^2) and the nation (216 persons/km^2). The spatial distribution of density pattern varies at the block level ranging from 1010 persons/km^2 in Hanumanganj block to 473 persons/km^2 in Ratanpura block.

The district records 28.25% literates as against the nation (36.23%) and the state (27.0%). The females are comparatively less literate (14.25%) as compared to males (41.87%).

The district is dominated by Hindus (over 90%), followed by Muslims (about 6%) Other religious groups like Christian, Sikh, Jain etc. are not having even 0.1% of the population.[4]

History

The ancient history of this district is shrouded in obscurity. As will be seen below, archaeological relics of this district push back the permanent settlements of human habitation as early as first half of second millennium B.C. However, when the curtain rises, we are told that during sixth century B.C. this district was a part of the kingdom of Kosala. Probably river Ganga which flows to the east of Ballia and forms its southern boundary, also formed the boundry of ancient Kosala.[5] Popular legends associated with some of the sites indicate high antiquity but it is difficult to put the incidents in these legends in exact historical framework. The village of Karon in tehsil Ballia is considered to be a curruption of the Work Kam-anaunya. The legend is that Siva, being engaged at the attempts of Kamdeo (the god of love) to beguile him from his meditations burnt him to ashes at this spot.[6] Ballia itself is supposed to have derived its name by the curruption of the name Valmiki, the great sage who is said to have dwelt here for some time.

According to other legends there appears to be some sort of connection between Ballia and Raja Bali, son of Prahlad. Similarly tradition associates the settelment of Prasia with *Parashar rishi*, Chainpur with *Chaman rishi*, Dadarchhetra with *Dardar rishi* and Bhriguchhetra with *Bhrigu rishi*. But presently there is no historical or archaeological evidence to give credence to these legends.

According to the legend and folk lores, this district was ruled by the Bhars and the Cheros (Cherus) after the decline of the kingdom of Kosala. The Bhars were the occupants of the western part of Ballia district and legend associates the ancient settlements of Lakhnesar, Bhadaon and Sikanderpur to the Bhars. The Cheros probably ruled over the eastern half of the district. Kopachit in tehsil Rasra is believed to have been the western limit of the Chero dominion. Tradition has it that the large inland lake, the

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Suraha *tal* was constructed by the Cheros.

Previous Archaeological Investigations

It needs to be remarked that inspite of rich archaeological wealth and a hoary past, Ballia did not receive adequate attention of archaeologists. The first significant investigation was the discovery of a number of Chalcolithic settlements by the Banaras Hindu University in early sixties.[7] Thus Black-and-Red ware was reported from Bhimapurdih, Bijalipur, Gadabirghar, Lovika-ka-Tapa, Mairadih, Pukka-kot and Vainagadha. Subsequently, the same University conducted archaeological excavations at Khairadih, situated on the right bank of the Ghaghara in the north-western part of the district during 1980-84. This work has put the protohistoric remains of this district in proper chronological framework. The earliest habitation of this large settlement (700 metres east-west and 500 metres north-south) belongs to the Narhan culture (called pre-NBP culture by the excavators) and is datable to about 1100 B.C. on the basis of radiocarbon. The main ceramic industries are white-painted Black - and - Red Ware, painted Black-Slipped Ware and other associated potteries. Period II at Khairadih belongs to 600 B.C. 100 B.C. and the last period has been dated to the Kushana times (100 B.C. - 300 A.D.).[8]

Exploration conducted by the present team

Against the backdrop of the above-noted investigations in this district by previous explorers as also to investigate the extension of Narhan culture in this district, an intensive a village-to-village survey was conducted by the present team during 1993-94 and the following sites were reported.

JANWAN*

This settlement is located about 28 km. north of the district headquarter on the left side of Ballia-Sikanderpur road in tehsil Bansdih. The site extends in an area of about five acres and the extant height of the mound is about three metres from the surrounding plains. Medieval pottery and fragments of burnt bricks were noticed on the surface of the mound. A mosque constructed during recent years is located on the southern edge of this mound.

BHUNADIH

This site is located about one kilometre to the east of Janwan (tehsil Bansdih) described above. The ancient settlement extends in an area of about 4 acres and the extant height gradually rises to well over a metre. The site is located just on the edge of a rivulet named *Bahera Nala* which flows to the north of this settlement. The eastern part of this mound has been occupied by a primary school while the western part is being used as cemetery by the local Muslim community. These two human activities have disturbed the stratigraphic position of archaeological relics to a large extent but examination of the section exposed by the villagers for levelling of their field has led us to conclude that there is an antecedent culture which is stratgraphically earlier than the Narhan culture. Some of the pottery shapes remind of the pottery obtained in the Neolithic levels of Chirand. The immediate successors at this site are Narhan culture people whose relics have been identified in the form of white painted Black-and -Red Ware pottery and the associated ceramics which are well documented at the type-site as also in the lowest levels of Khairadih which is located only 35 km. to the north-west of the present settlement.

ALAM KA TOLA

The site is again located in tehsil Bansdih about 28 km. north of the district headquarter on the Ballia-Sikanderpur road. It is located about three km. west of Janwan. The site extends in an area of about 5 acres and rises to a height of about 2 mts. The pottery shapes picked up from the site seem to belong to the Medieval period.

* Spellings of the place-names (sites) mentioned in this paper are those of the 1" toposheets published by the Survey of India.

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ZIMI CHAK

The ancient settlement is located in tehsil Bansdih on Ballia- Nagra road and to the north of village Pur. Our investigations have revealed that this ancient settlement can be dated to the Kushana and Gupta times. Besides Red ware pottery, terracotta pestles, terracotta figurines and beads were picked up from the surface.

CHHATARSAND

This site is located very near Jimi Chak on Ballia-Nagra road in tehsil Bansdih. The ancient settlement extends in an area of about 10 acres. A major part of the ancient settlement has been levelled up and the present village of Chhatarsand is situated on the ancient settlement itself. The remaining part of the ancient settlement is being used for intensive cultivation. Red ware pottery and burnt bricks, both datable to Kushana and Gupta times, have been picked up from the surface of this mound.

KARSANR

This site is located in Police Station Pakri in tehsil Bansdih. The present village of Karsanr is located on the ancient settlement an the eastern part of the site is presently occupied by a primary school. The *Bahera Nala* which eventually drains itself into the Ghaghara, flows about 1 km. to the south of this settlement. Red Ware pottery and burnt bricks datable to the Gupta and early medieval times were noticed on the surface of this mound.

ISAR PITHAPATTI

Located in tehsil Bansdih, the ancient settlement of Isar Pithapatti is situated about 3 km. west of Lakhanapar village which in turn is situated on Sikanderpur-Nagra Road. It is a small mound covering an area of about 3 acres and presently occupied by the modern village of this name. There are two ringwells on this mound which are still functional and the villagers use them for fetching drinking water. The villagers inform that there was a third ringwell also which has now been damaged and covered up.

HALPUR

This site is located in tehsil and Police Station Bansdih on the Ballia-Maniyar road, about 19 km. from the district headquarter. The site is spread over an area of 10 acres on the edge of the *Dah Tal.* Red ware pottery and fragment of spouted jars were picked up from this site.

DEORHI

This site is also situated in tehsil an Police Station Bansdih on Ballia-Maniyar road, about 14 km. away from the district headquarter. The ancient settlement extends inan area of more than 10 acres. Archaeological relics of Kushana and Gupta times were picked up from the site.

MURYARI

This small site of about one acre is situated in the present- day Muryari village about 5 km. west of Maniyar in tehsil Bansdih. Medieval remains were noticed at this site.

CHANDAYAR

Located about 5 km. west of Maniyar and about 1 km. north-west of Bahadura village in tehsil Bansdih, the ancient site of Chandayar is spread over an area of more than eight acres. A major part of the ancient settlement is under active cultivation and on the remaining part a mango grove has been planted. In our explorations, pieces of Black Slipped ware, Grey ware, Red ware and terracotta beads were collected.

WINA (WAINA)

Waina is an important protohistoric settlement of Ballia district. It is situated on the main Ballia-Ghazipur road about 8 km. to the west of Ballia town. The ancient settlement lies between the Ghazipur-Ballia metalled road and the railway line (Metre gauge NER) between Phephna and Ballia. The small railway station of Sagarpali is located about 1.5 km. east of Waina. The ancient settlement is spread over an area of about 10 acres and the extant height of the mound from the surround-

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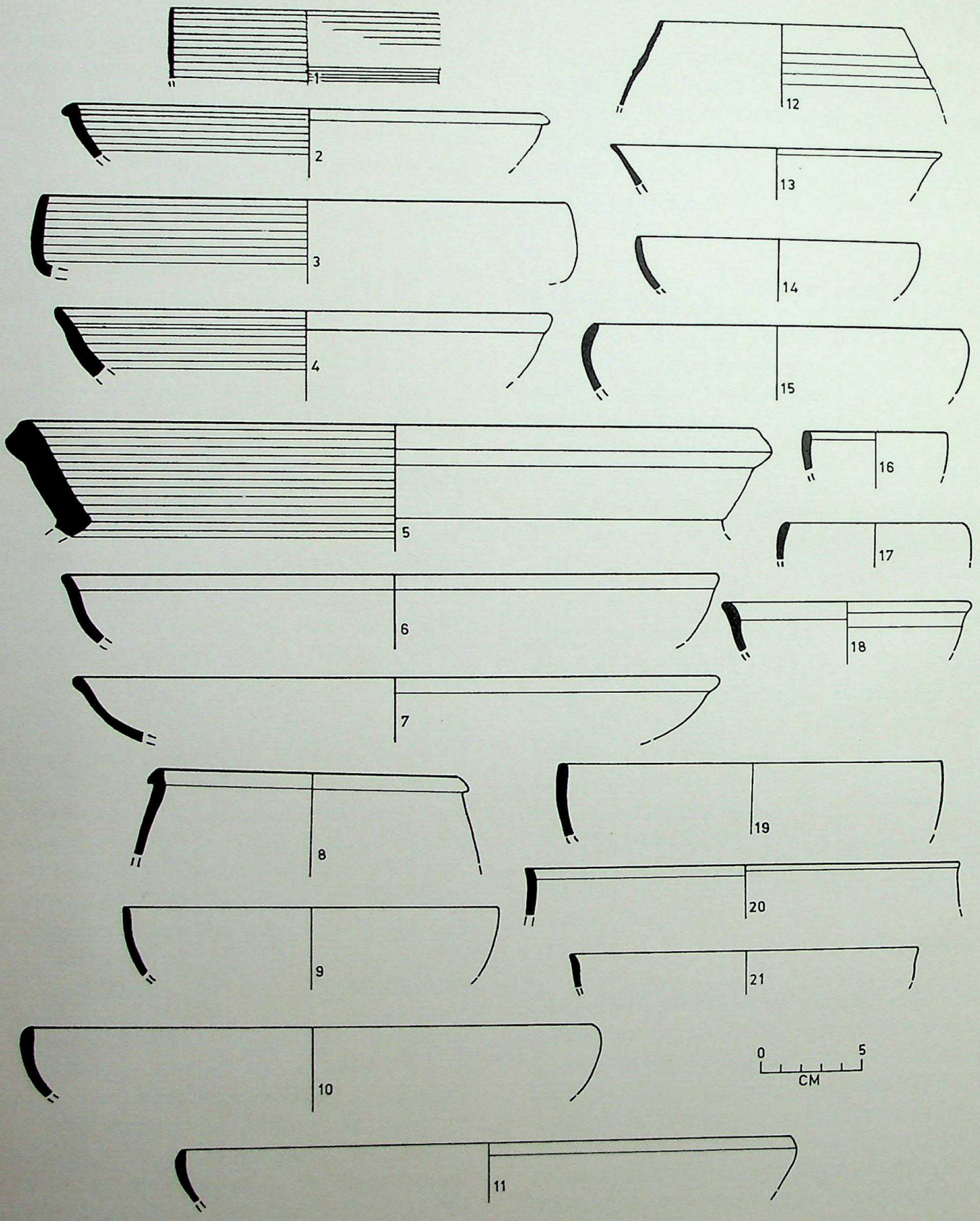

Fig. 2

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ing plain is about 7 mt. The present-day village of Waina covers a portion of the mound and is located to the north-east of the main site.

Tradition ascribes this site to the Cheros (Cherus) who are believed to be the last Kolarian tribe.[9] It is believed that Cheros ruled over the eastern half of the Ballia district and Kopachit in tehsil Rasra is believed to have been the western limit of their dominion. Tradition states that Bansdih lay in the heart of the Chero country. A number of ancient settlements like Garwar, Zirabasti, Pakka-Kot, and Karnai are associated with the Cheros. It may be noted that some of these sites have remains of forts and other buildings made of burnt bricks. The significance of the tradition implies how completely the power of the Cheros (Cherus) has been impressed upon the imagination of the people.[10]

The villagers have constructed a small shrine dedicated to goddess Durga and the State government has constructed a tube-well on its south-eastern edge. Intense human activity and vagorie of nature have distrubed much of the ancient settlement (particularly of Medieval and early Medieval times) and even the stratigraphy of the lowest layers has also been partly disturbed. In order to level-up their fields, the villagers have given a pyramidal shape to this mound. Some section scraping done on the southern part of the mound in April 1994 by the present team demonstrated that cultural assemblage of Kushana-Gupta times have been badly disturbed by recent human activity. However, typical pottery like the sprinkler, handled *Karahis* and terracotta figures of Naigamesa obtained from these disturbed strata provide ample evidence regarding their chronology. Below Kushana layers cultural deposits of the Sunga and NBP periods were noticd. Our section-scraping revealed that below the NBP deposits there are vestiges of Narhan culture represented by the typical pottery forms in the white painted Black-and-Red ware, the Black Slipped ware and the Red Slipped ware. Burnt clay-clods with reed impressions suggest the existence of wattle-and daub structures. A noteworthy point is the presence of Red Slipped ware in greater quantity as compared to its percentage on the type-site. However, it may be noted that these observations are based on section- scraping in a portion of the mound only which need to be verified in regular excavation. Some of the important pottery shapes obtained in our investigations are illustrated below :

Fig. 2 (Waina)

1. Deep bowl of Black-and-Red ware with featureless rim, almost straight sides.
2. Bowl of Black-and-Red ware with beaded rim, tapering sides, medium fabric.
3. Convex sided dish of Black-and-Red ware with incurved featureless rim, flat base, medium fabric.
4. Bowl of Black-and-Red ware with splayed out sharpened rim, rounded base.
5. Vase of Black-and-Red ware splayed out drooping rim, carinated neck, coarse fabric.
6. Shallow bowl of Black-Slipped ware with splayed out rim, medium fabric.
7. Shallow platter of Black Slipped ware, weak carination on the neck.
8. Deep bowl of Black Slipped ware with out curved nail headed rim, closing convex sides.
9. Bowl of NBPW with featureless rim, fine fabric.
10. Bowl of NBPW with incurved thickened rim.
11. Bowl of Black Slipped ware with incurved sharpened rim, medium fabric.
12. Vase of Black Slipped ware with rounded rim, closing mouth, progressively expanding sides and globular body. It has grooves below the neck.
13. Bowl of Black Slipped ware with splayed out and sharpened rim, medium fabric.
14. Bowl of Black Slipped ware with incurved featureless rim.
15. Convex sided bowl of Black Slipped ware with incurved rim, medium fabric.
16. Miniature bowl of Black Slipped ware with featureless rim.
17. Miniature bowl of Black Slipped ware with featureless rim.
18. Bowl of Black Slipped ware with featureless rim.
19. Bowl of Black Slipped ware with vertically thickened rim and drooping sides,medium fabric.
20. Long necked vessel with featureless rim. Similar vessels in NBPW occur at Rajghat in period I B.[11]

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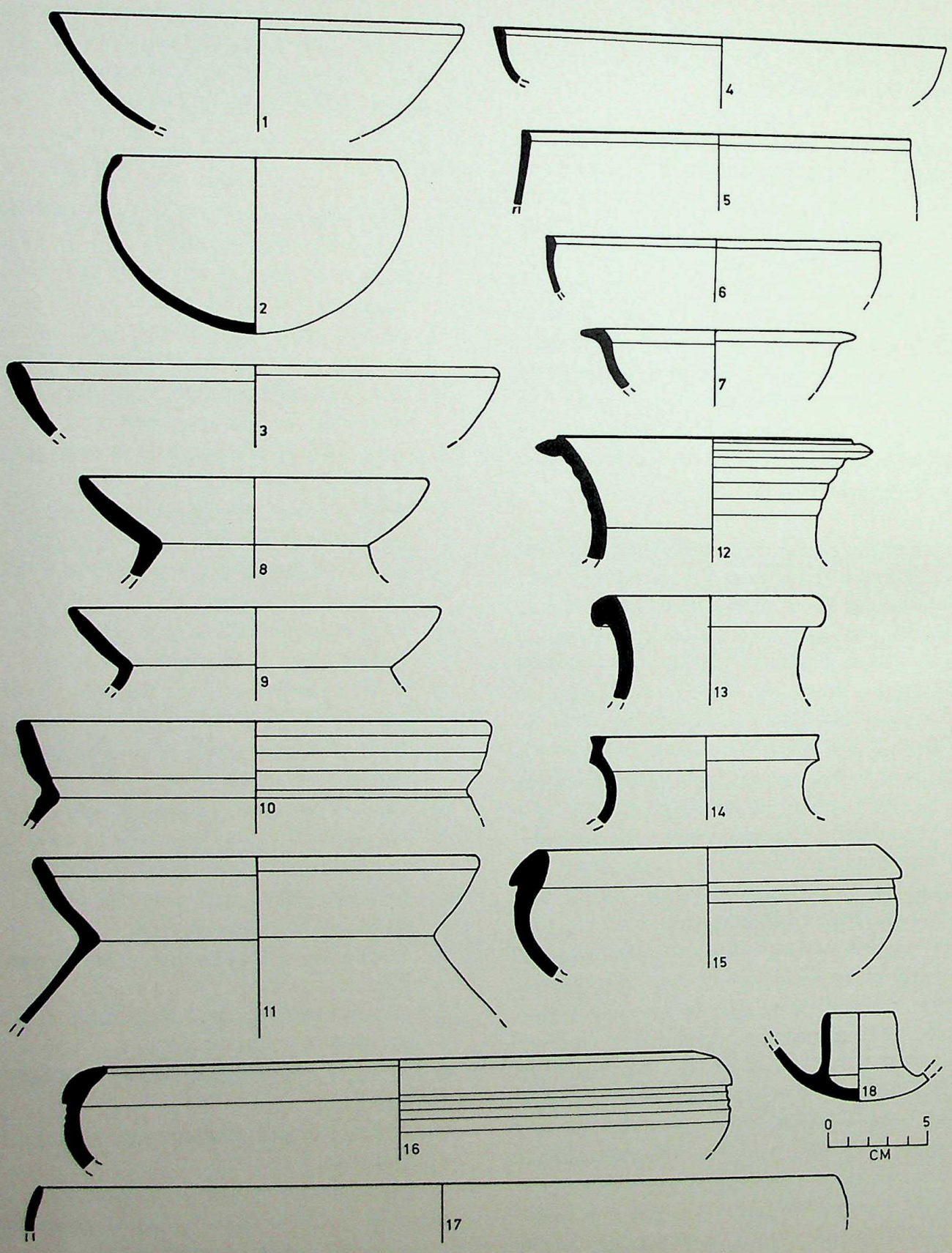

Fig. 3

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21. Same as above but small in size.

Fig. 3 (Waina)

1. Shallow bowl with featureless rim, coarse fabric.
2. A complete convex sided bowl with internally bevelled rim, rounded base.
3. Shallow bowl with slightly out-turned thickned rim, medium fabric.
4. Small dish of Red ware, roughly vertical featureless rim.
5. Deep bowl of Red ware with everted, internally bevelled rim and almost straight sides.
6. Bowl of Red ware with sharpened featrueless rim.
7. Bowl of Red ware with horizontally splayed out rim, flattened from the top and convex sides.
8. Vase of Red ware with flaring rim, concave neck and progressively expanding body.
9. Same as above.
10. Vase of Red ware with splayed out thickened rim grooved on the exterior. There is a sharp carination at the neck.
11. Same as above.
12. Fragment of a vase of Red Ware with out-turned, nail headed and externally ridged rim, a concave neck having five grooves on the exterior.
13. High necked jar/vase with flaring externally thickened and collared rim, concave neck, coarse fabric. Similar vessels were reported from Pd. II at Narhan.[12]
14. Vase of Red ware with nail headed rim, concave neck, coarse fabric.
15. Basin of Red ware with externally collared rim and groove on the neck, tapering sides.
16. Same as above but bigger in size.
17. Dish of red ware with interally featureless rim.
18. Lid of red ware with ink-pot like central cup and rounded base. Similar lids come from period V at Narhan.

Fig. 4 (Waina)

1. Fragment of lipped basin of Red ware with featureless rim, thin section.
2. Lipped basin of Red ware with incurved, nail headed rim, convex sides.
3. Fragment of a pot having rope pattern design on the exterior.

SIHPUR

The ancient settlement of Sihpur spreads in an area of about 6 acres and is situated in Police Station Phephna of tehsil Ballia, about 16 km. north of district headquarter. It is located to the south of Ballia-Mau road and the whole mound is under active cultivation. Our explorations have given many shapes of Black Slipped ware, Grey ware and Red ware. A few ringwells and fragments of burnt bricks datable to the Kushana and Gupta periods are other noteworthy finds.

KURMIPUR

This site, spread in an area of 5 acres is located in Police Station Phephna, tehsil Ballia, about 16 km. west of the district headquarter and about three km. south of Sihachaur. It is situated on the right bank of the *Buddhi Nala* (locally known as Lakara *Nala*) which is a tributary of the Chhoti Sarju (Tons). The cultural relics obtained from this site are ascribable to Periods III, IV and V of Narhan.

PAKKA KOT

This site is located about 16 km. west of the district headquarters on the Ballia-Rasra road. Spread over an area of 15 acres, it rises to a height of about 12 m. The present-day village o Pakka-kot is situated on the mound itself. The river Chhoti Saryu flows about 1 km. to the south of this settlement. The archaeological relics are comparable to those of Periods III, IV and V of Narhan.

JAGDISHPUR

This site, spread over 8 acres, is situated on the Ballia-Rasra road, about 18 km. west of the district headquarters. Sherds of Red ware and brick fragments of Kushana and Gupta times were collected from this site.

TIKKA DEORI

This site is located on the left bank of the Chhoti Saryu,

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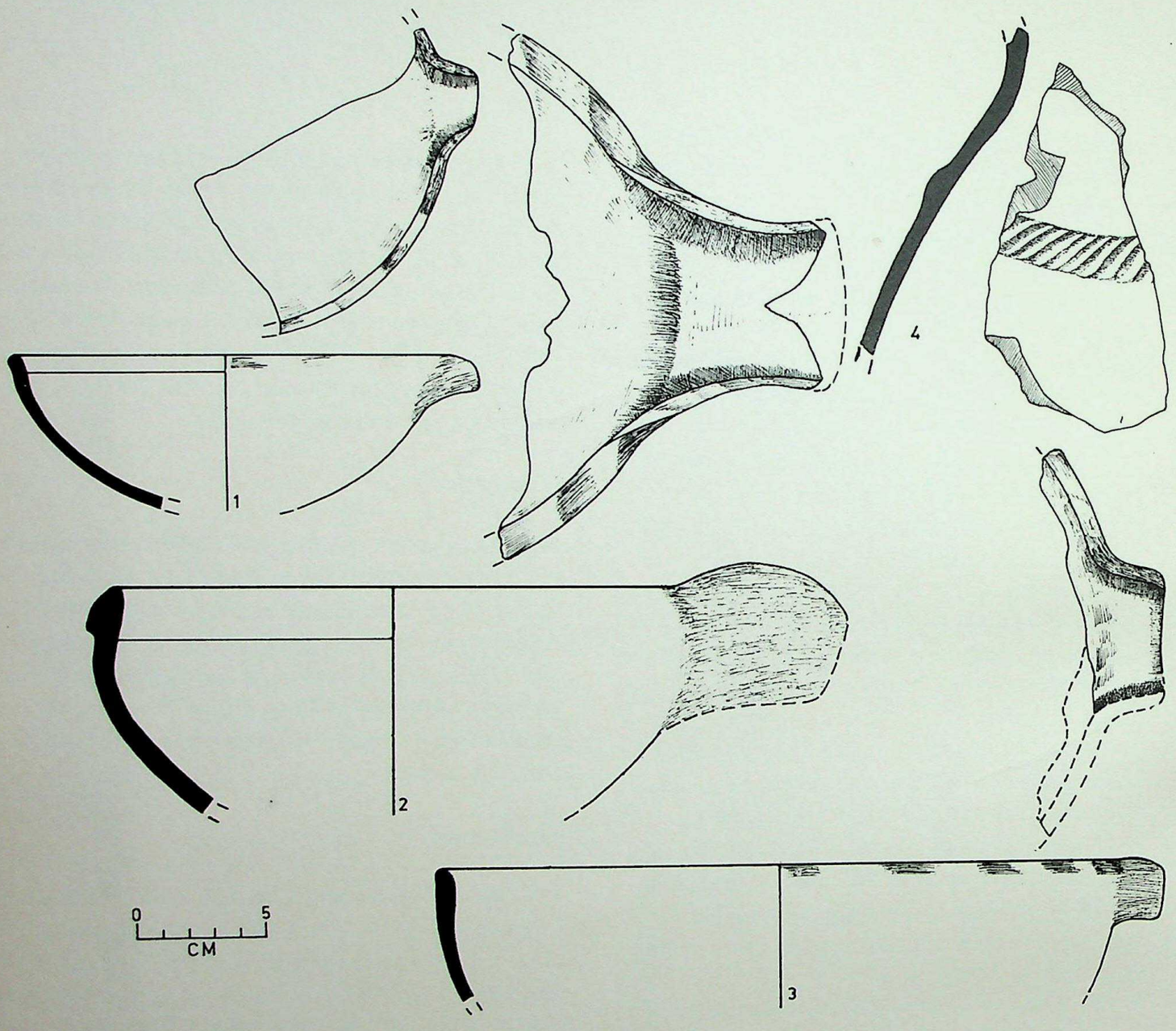

Fig. 4

on the Ballia-Mau road, about 9 km. from Rasra Rly. Station. The ancient site has been occupied by the present day village and its vacant area is being used for intensive agriculture. Sherds of Black-and Red, Black-Slipped ware, NBP Ware and Red ware can be seen on the surface. This mound spread over an area of more than 20 acres has also been disturbed by the river. In section-scraping done on the river side in the north-west corner of this mound, the above-noted potteries were found. Some of the representative shapes are illustrated below:

Fig. 5 (Tikka Deori)

1. Deep bowl of Black-and-Red ware, medium fabric with tapering sides, painted internally and externally in faint white colour.
2. Bowl of Black-and-Red ware with everted rim edge, tapering sides and flat base. It bears a thick slip on the exterior, medium fabric.
3. Bowl of Black-and-Red ware with internally bevelled rim, convex sides, medium fabric.
4. Upper portion of a pedestalled bowl of Black-and-

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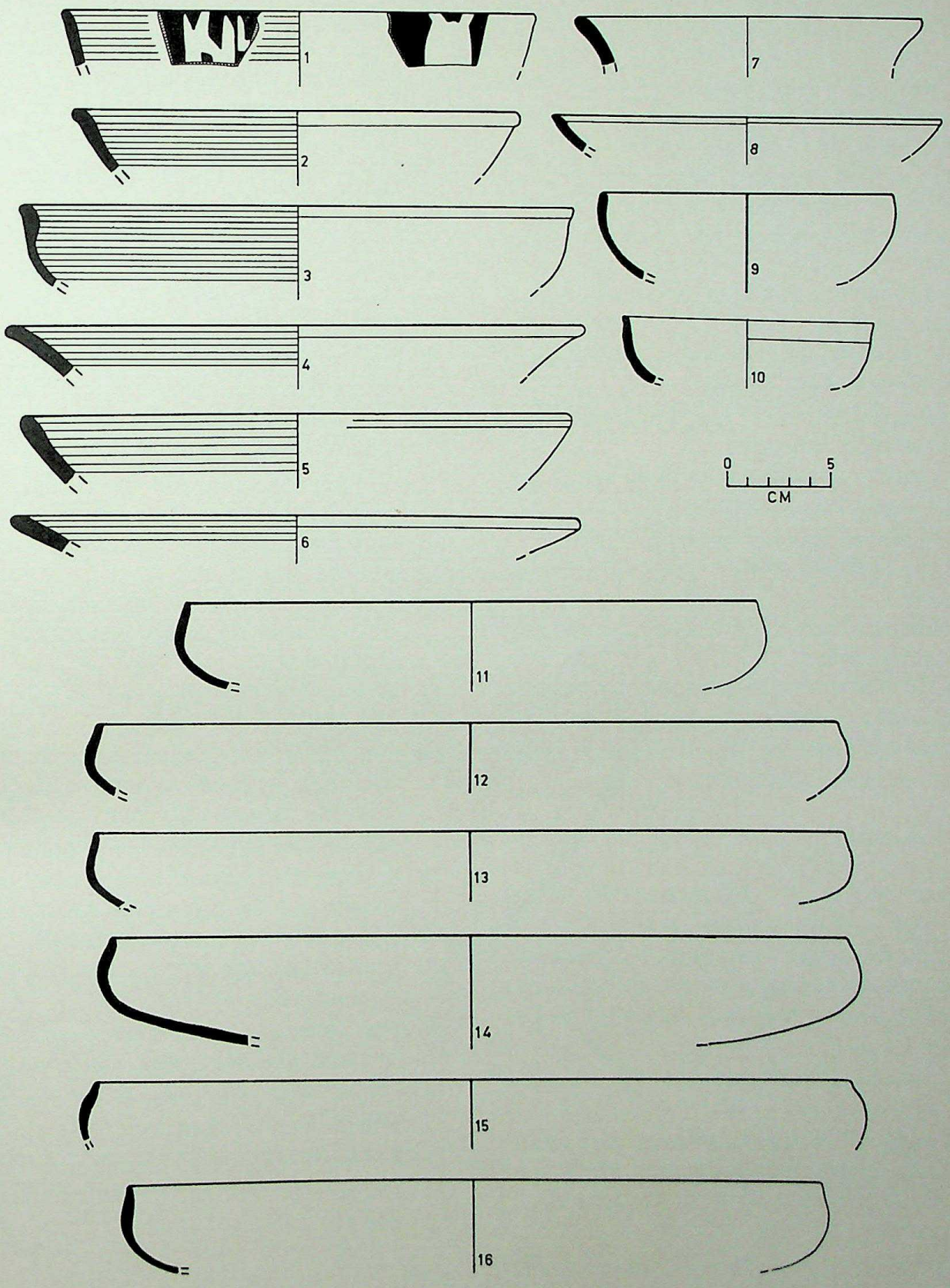

Fig. 5

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Red ware with flaring exteranlly thickened rim, medium fabric. This type of specimens come from Pd. I at Narhan[13] and at Eran.[14]

5. Shallow bowl of Black-and-Red ware with everted rim and smooth convex sides, medium fabric.
6. A variant of No. 4 above but the profile is less tapering. As a result the bowl looks like a platter.
7. Deep bowl of Black Slipped ware with horizontally splayed out rim, flattened from the top and convex sides.
8. Bowl of NBPW with featureless rim and drooping sides, fine fabric.
9. Bowl of NBPW with internally bevelled featureless rim, drooping sides, fine fabric.
10. Miniature bowl of NBPW with sharp internally sharpened rim, fine fabric.
11. Dish of NBP ware with featureless rim and convex sides, sagger base, fine fabric.
12. Same as above but large in size.
13. Convex sided dish of NBP ware having lustrous surface.
14. Convex sided dish of NBP ware with thickened rim, saggar base.
15. Dish of NBP ware with short, vertical, internally sharpened rim, bulging side and flat base.
16. Convex sided dish of Grey ware with internally sharpened rim with flat base.

Fig. 6 (Tikka Deori)

1. Painted sherd of Black Slipped ware with vertical strokes in white pigment, fine fabric.
2. Long-necked vessel of Black Slipped ware with featureless rim and concave neck. Similar vessels in NBPW occur at Rajghat in Period IB.[15] and at Narhan Period I.[16]
3. Deep bowl of Black Slipped ware vertically externally sharpened rim.
4. Deep bowl with flaring rim, incurved sides with a prominent ridge on the outer surface. Similar vessels occur at Narhan in Black Slipped ware in Period I.[17]
5. Hemispherical bowl of Black Slipped ware with internally sharpened rim.
6. Same as above but almost straight sides.
7. Convex sided bowl of Black Slipped ware with featureless rim, medium fabric.
8. Bowl of Black Slipped ware with featureless rim, convex sides, medium fabric.
9. Deep bowl of Black Slipped ware with internally sharpened rim, straight sides, fine fabric. This shape is fairly common at Narhan in Black Slipped ware of Period I.[18]
10. Shallow bowl of BSW with featureless rim, medium fabric.
11. Shallow platter with splayed out rim of Black Slipped ware.
12. Dish of Black Slipped ware, incurved featureless rim, convex sides, rounded base, medium fabric.
13. Dish of Black Slipped ware with incurved sharpened rim, medium fabric.
14. Shallow bowl of BSW having vertical sharpened rim with flange below it, fine fabric.
15. Deep bowl of BSW with featureless rim and almost straight sides.
16. Fragment of a pot of BSW with bevelled rim, closing mouth progressive expanding sides and globular body.
17. Bowl of BSW with splayed out flattened rim, medium fabric.
18. Lower portion of a dish-on-stand of BSW with three grooves on the exterior. It bears a thick bright slip. Identical pieces in the same ware come from an early level of Pd. I at Khairadih Narhan.[19]
19. A small sized shallow bowl of Red ware with splayed out rim and sagger base. There is a groove on the exterior below the neck.
20. Bowl of Red ware with incurved sharpened rim, medium fabric.
21. High necked Jar/vase with splayed out beaked rim an thickened concave neck, coarse fabric.
22. Convex sided shallow bowl of Red ware with featureless rim and sagger base.
23. Bowl of Red ware with sharpened out-turned rim.
24. Convex sided dish of Red ware having lustrous surface.

UNAI

The ancient settlement spread over six acres and with

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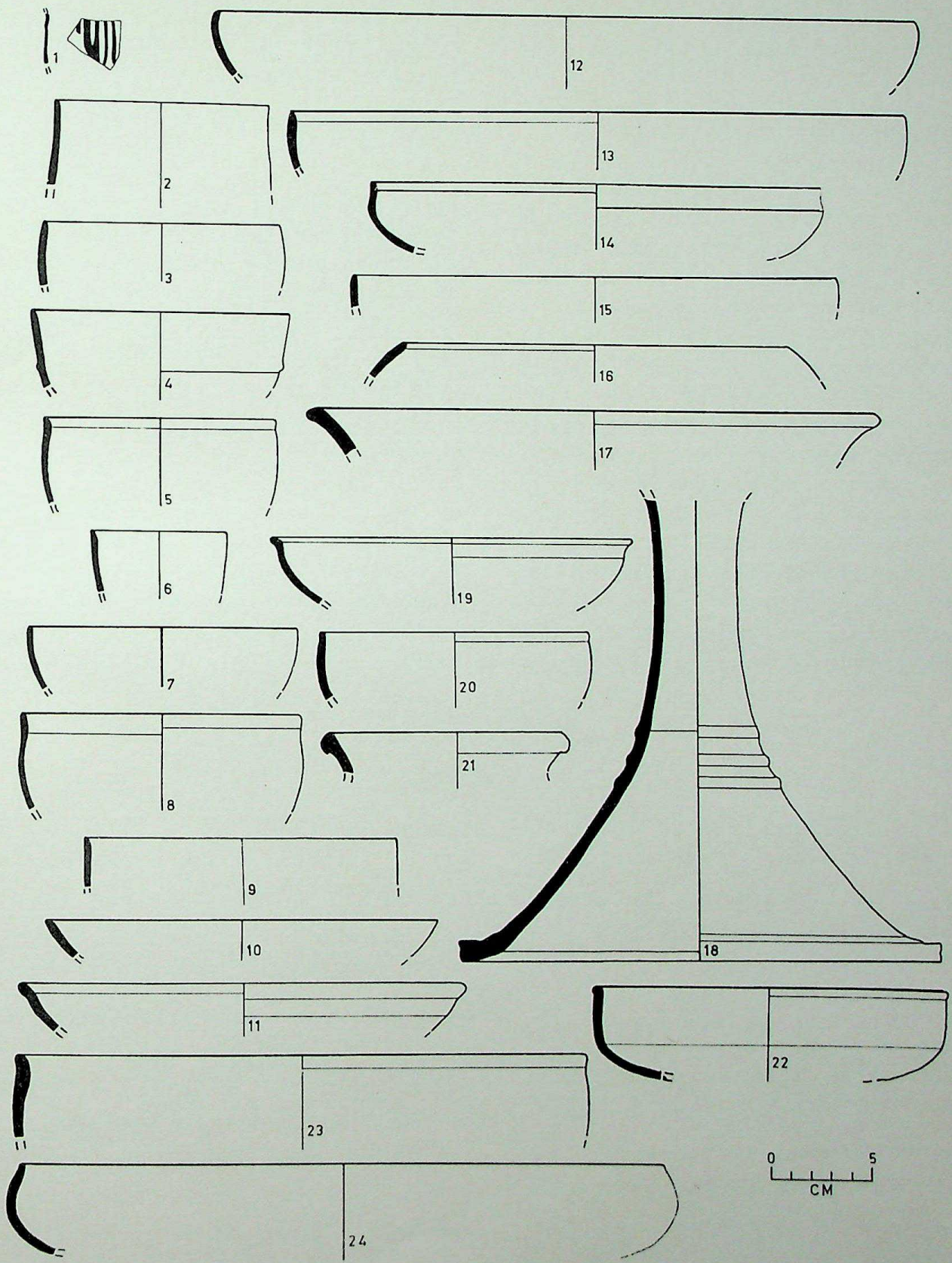

Fig. 6

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a cultural deposit of more than 3 metres, is located about 10 km. south-west of Rasra on the Ballia-Mau road. Red ware pottery and animal terracottas were found from this site.

LAKHNESHWAR DIH

This is a well-known ancient settlement of Ballia district. It is located on the left bank of the Chhoti Saryu, about 8 km., south-west of Rasra Railway station on the Ballia-Mau road. The ancient site is spread over an area of about 15 acres and rises to a height of about 13 metres. There are temples of recent origin, dedicated to Vishnu and Siva. Sherds of Black-and-Red ware, Black-Slipped ware,Grey ware, NBP ware and Red ware were collected from the surface. Fragments of bricks ascribable to the Kushana and Gupta times are available in profusion. Tradition ascribes this settlement to Lakshmana, the brother of Rama,who is said to have visited this place and built a temple at this spot in honour of Mahadeva. Numerous pieces of sculptures have been obtained from time to time from this site. According to local legend this settlement was also associated with the Bhars who held domination over the western part of Ballia district at one time. This site was archaeologically tested by a team of State Museum, Lucknow in 1957, which yielded NBPW, stone pestles, terracottas, pottery pieces, etc.[20]

SANWARA DIH

Spread over an area of about 5 acres, the ancient settlement is located 23 km. west of the district head-quarters on Ballia-Mau road, in Police Station Rasra. The entire settlement is under cultivation. Pieces of Grey ware, Black Slipped ware and Red ware were collected from this mound. This site is situated on the left bank of Buddhi *Nala.*

HAJAULI

This site is located on Ballia-Rasra road, about 5 km. north of Chilkahar. It is a medieval settlement. A temple made of *lakhauri* bricks and dedicated to lord Siva, is standing on the top of this mound which rises to a height of about 6 metres from the surrounding plains. The settlement is spread in an area of about 5 acres.

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Archaeological Investigations in Tehsil Sidhauli District-Sitapur (U.P.)

Hem Raj

Location and Boundaries

District Sitapur comes under Lucknow Division of Uttar Pradesh (U.P.) and is a part of the Gomati-Ghaghra doab, lying between the Lat. 27° 6' and 27° 58'. North and Long. 80° 18' and 81° 24' East. In shape, it forms a rough parallelogram and is approximately 85 km. from north to south and 105 km. from east to west. It is bound on the west and the south by the river Gomati which flows from north-west to south-east, separating this district from the district of Hardoi; to the east lies the river Ghaghra which separates it from the district of Bahraich; to the north is the district of Kheri, there being no natural boundary on this side except in the north-east where it is market by the river Dahawar; and to the south are the district of Lucknow and Barabanki which also lie between the Gomati and the Ghaghra.

Archaeological Activities in The District

Cunningham and Fuhrer had reported some ancient sites and monuments of the district in the last quarter of the 19th century A.D. during 1862-63, such as *Nimsar, Vairat-Khera etc.*[1] In 1885 A.D., at the village of Raiwan, about 13 km. north-west of tehsil Biswan, a copper plate was found by a villager while digging for bricks in a small mound close to the village. The plate bears an inscription of 12th century A.D. in which king Govindachandradeva granted a village to some Brahmin.[2] In 1938, Rai Bahadur Ghanshyam Das, published an article. "Note on a Mound (MANWAN KHERA) in district Sitapur U.P."[3] Shri B.B. Lal, has reported some copper implements found in the villages of Hardi and Gandhauli of tehsil Sidhauli.[4] Other findings of archaeological interest include a few silver punch-marked coins from village Kachera in Tehsil Misrikh.[5] Sculptures, coins and terracotta human figurines, found time to time had been deposited in the State Museum - Lucknow and in the Department of Ancient History and Archaeology, University of Saugar, Madhya Pradesh. Some of the copper implements from district Sitapur are lying with the Agra Circle of Archaeological Survey of India. From *1955* to *1958*, Shri M.M. Nagar, the ex-director, State Museum Lucknow, conducted excavation at *Unch-Gaon* in tehsil Sidhauli.[6] As a result of his excavation, a temple of 8th century A.D. was revealed with a considerable number of Brahmanical sculptures and *eleven* inscriptions in *Kuṭila* script.

Shri Bhupendra Singh of Faizabad also conducted excavations at *Manwan* and *Nasirabad* and brought forth a cultural sequence ranging from the Northern Black Polished Ware to the Mediaeval Period.[7]

Considering the archaeological importance of the Sitapur district, in the background of the previous works mentioned above, to ascertain the chronological sequence of the cultures and to understand the extent of

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the cultures, the U.P. State Archaeological Department* undertook the work of thorough investigations in tehsil Sidhauli, in the years 1968 - 69, 1969 - 70. The investigations comprised exploration in this tehsil as well as a trial dig at the ancient mound of Manwan-Dih. Both the works were conducted by the author under the direction of Dr. K.C. Ojha, the then Archaeological officer of the department. Twenty two archaeological sites were recorded during the course of explorations, which consist ancient potteries, stone sculptures, terracottas, architectural remains of ancient temples and a few *Devanāgari* inscriptions etc. While the trial dig revealed a continuous sequence of cultures from circa 2nd c. B.C. to circa 10th c. A.D. The results of these efforts are described below.

This publication has taken much more time than required because of certain unavoidable restrains, due to which the report obviously has certain short comings. But, I am happy to put it before the scholarly world for two reasons, one - that whatever informations it has, should must come out because a lot of time, labour and money has been spent over it, secondly- I hope the readers would generously take it in the spirit that the 'late is better than never'.

ASODHAN-GARHI (Lat. 27°16' N., Long. 80° 56' E.)

The village Asodhan is situated about 8 km. away from Sidhauli near Lalpur on Mahmudabad road. A cart-track from Lalpur leads to Asodhan-garhi. The distance from Sidhauli to Asodhan has to be covered either by jeep or *ekka* or on foot.

The mound popularly known as *garhi* is about 4 m. in height and about 150 m. in area. The site has yielded Red Ware ranging from Early Historical to Medieval periods. The Red ware of ŚuṅgaKuṣāṇa assemblage include a vase bearing a row of circles, stamped on its rim. Some of the pot-sherds have incised straight lines and strokes. The antiquties found from the surface comprise a vase shaped terracotta bead, a fragmentary terracotta flesh rubber and a fragmentary terracotta wheel of a toy-cart. Star-shaped design has been impressed on one side of the wheel. Besides the pottery, several fragmentary Brahmanical sculptures of medieval period have also been noticed under a tree near the site.

BALOIYA (Lat. 27° 17' N., Long. 80° 59' E.)

This village is situated at a distance of about 8 km. away from Sidhauli near Kunwargarhi on Mahmudabad road. The 10 km. stretch from Sidhauli to Baloiya has to be covered either by jeep or *ekka* or on foot.

The ancient site measures approximately 150 m. in length, 60 m. in breadth and 6 m. in height from the surrounding ground level. The local people have built their houses on the top of the mound at present. The mound has yielded Red ware of medieval period. The types consist disc based bowls with flared sides and knife edged rims, miniature pots, separately luted spouted vases, basins and water vessels.

BARI (Lat. 27° 16' N., Long. 80° 49' E.)

Bari, an important small town of the tehsil, lies on Sidhauli- Misrikh road and close to the left bank of the Sarayan river. It is famous because a king named Rajya-Pala is said to have fled from Kanauj to Bari, after his defeat from Mahmud of Ghazani. It is also the birth place of the famous Hindi poet Narottam Das of the 16th century. Besides a mound known as Ujar kot is located near this place.

The mound is situated on the northern periphery of Bari, about two hundred yards away from Narottam-Das-Ki-Kutiya which is about 3 m. in height and about 100 m. in area. At present the whole mound is under cultivation. It yielded *Northern Black Polished Ware*, ŚuṅgaKuṣāṇa. *Red ware* and typical *Glazed Ware* of the medieval period.

Narottam Das Ki Kutiya is situated on a mound in the northern side of Bari. The mound is about 4 m. in height from the surrounding level and 50 m. in area. The pot-sherds collected from the surface include *Black Polished Ware* of fine fabric in associated with *N.B.P.*

* Presently U. P. State Archaeological Organisation.

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Ware and *Red ware* of early historical period.

The site seemed to be an old temple site, because a number of fragmentary Brahmanical sculptures are lying in a modern temple, built on the top of the mound. The sculptures consist the images of *Viśṇu, Gaṇeśa* and other deities.

BASAI-DIH (Lat. 27° 19' N., Long. 80° 48' E.)

The village Basai-dih is situated at the left bank of the Sarayan river about 8 km. north-west of Sidhauli. A cart-track from Singhpur village near Sidhauli directly leads to Basai-dih. The distance from Sidhauli to the above mentioned site has to be covered either by jeep or *ekka* or on foot.

The small mound lies in the middle of the village and measures about 150 m. in length, 80 m. in breadth and about 3 m. in height from the surrounding ground level. There are remains of mud-brick houses, which were built by some local *jamindar*. The pottery collected from the site comprises *red ware* of medieval period alongwith fragmentary terracotta animal and human figurines, terracotta heads and fragments of glass bangles.

BILORIA-RIURI (Lat. 27° 16' N., Long. 80° 54' E.)

The village Biloria Riuri is situated on Sidhauli-Mahmudabad road at a distance of 8 km. from tehsil headquarters. There lies an old mound to the southern end of the village, covering an - area of about 20 bighas of land approximately 5 m. in height from the surrounding level. Presently, the whole site is under cultivation.

The pottery collected from the surface consists *Northern Black Polished* and its associated wares, *Red ware* of Śuṅga Kuṣāṇa assemblage and *Glazed Ware* of Mughal period. The antiquities found from the site include head of a terracotta female figurine, fragmentary terracotta flesh-rubber, wheel of a terra - cota toy-cart and a terracotta ring.

The shapes in *Northern Black Polished Ware* comprise only bowls and dishes. The *Black Polished ware* is of well levigated clay, uniform in composition with fine fabric. The shapes of this pottery include dishes and bowls. The *Red Ware* consisted sprinklers, bowl-cum-basins, spouted vases, and dishes. Most of the pots are bright red slipped on exterior. The *Glazed Ware* collected form the mound is glassy, very bright lustrous and painted with white and green pigments. The painting designs consist loops, leaves and straight lines. The types include dishes and bowls.

GANERA (Lat. 27° 13' N., Long. 80° 55' E.)

The village Ganera is situated on Ataria-Nilgaon unmetalled road at a distance of about 8 km. north-east of Ataria railways station. The 8 km. stretch from Ataria to Ganera village has to be covered either by jeep or *ekka* or on foot.

The mound locally known as *dih* is about 4 m. in height from the surrounding ground level and covering an area of about 150 m. of land. The site has yielded only Red Ware of medieval period. The shapes consist disc based vessels, spouted vases, knife edged bowls and dishes. The antiquities found from the surface of the mound comprise a fragmentary terracotta animal figurine and a fragment of a terracotta disc.

GANGOI (Lat. 27° 18' N., Long. 80° 46' E.)

The village Gangoi lies at the right bank of the Sarayan river about 15 km. north-west of Sidhauli and about 5 km. from Gopalpur on Sidhauli-Misrikh road. A cart-track from Gopalpur leads via Kuchlai to Gangoi. The distance of 10 km. from Sidhauli to Gopalpur has to be covered by bus or by *ekka*, but the 5 km. stretch from Gopalpur to Gangoi has to be covered on foot or by bullock-cart. One intending to visit the site from Lucknow by jeep, may do so via Sidhauli and Gopalpur, the journey being a little over 50 km.

The site locally known as *Intaror-dih* is situated about a km. east of village Gangoi. The mound is about 2 m. in height from the surrrounding ground level and covering about 5 acres of land in area. A lot of pottery and brick-bats are lying it. It has yielded *Red Ware* ranging from early Historical Medieval periods. The distinctive

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shapes in *Red Ware* of Early Historical period consist of inkpot-type lids, long bottle necked sprinklers, in-turned rimmed bowls, spouted vases and other water and storage jars. The antiquities collected from the site include fragmentary terracotta animal figurines, terra-cotta beads, and a fragment of indetermined terracotta object. There is a stone image of *Mahiṣā-sura-mardini* of early medieval period bearing an inscription in *Devanāgari* script on its pedastal. It is locally known as *Nageśwari Maharāni Devi* and lies on the site.

HIMMAT NAGAR (Lat. 27°12' N., Long. 80°55' E.)

The village Himmat Nagar is situated about 8 km. north-east of Ataria railway station. A cart-track leads from Ataria to Himmat Nagar and distance has to be covered either by jeep or en *ekka* or on foot. The access becomes difficult during rainy season. The site has yielded *Red Ware* of medieval period only.

HUSAINGANJ (Lat. 27° 18' N., Long. 80° 51' E.)

The site, situated about 1.5 km. east of Sidhauli has to be approached either by jeep or on foot. The mound is about 3 m. in height from the surrounding level and about 100 m. in area. At present the site is under cultivation. It has yielded *Norther Black Polished Ware, Red Ware* of Early Historical period and *Glazed Ware* of Mughal period, alongwith two heads of terracotta human figurines, one fragmentary potter's stamp in grey terracotta, two terracotta beads, a fragmentary flesh rubber and a terracotta animal figurine collected from the surface of the mound.

The *Red Ware* is of well levigated clay, of medium to fine fabric and treated with bright red slip. The distinctive forms in this ware are spouted vases, inturned rimmed bowls with flat base and miniature vases, etc. One potsherd consisting remains of painting was also picked up from the surface.

KASAWAN (Lat. 27° 10' N., Long. 80° 53' E.)

The village Kasawan is situated about 4 km. east of Ataria railway station, and can be approached either by an *ekka* or on foot. The small mound locally known as Kasgarha lies near a natural pond and is about 5 m. in height from the surrounding ground level. It covers an area of about 150 sq.m. of land.

The site has yielded *Red Ware* ranging from Early Historical to Medieval periods. The antiquities collected from the surface of the mound consist of terracotta beads, a fragmentary animal figurine and fragmentary sculptures of medieval period. There are remains of burnt brick structures, visible on the surface of the site. The bricks measure - 45 x 27 x 6.5 cm.

KOYAL-GAON (Lat. 27° 19' N., Long. 80° 47' E.)

The mound, which comes under the jurisdiction of Koyal-gaon is situated at the left bank of the Sarayan river. It is about 10 km. north-west of Sidhauli near Basai-dih. The distance from Sidhauli to Koyal-gaon has to be covered either by jeep or bullock-cart or on foot. During the monsoon months, the access becomes difficult. The site is locally known as *Bhitta.*

This site has yielded *Red Ware* of medieval period ranging from medium to coarse fabric. Grey Ware of coarse fabric. The types in *Red Ware* consist vases, carinated handis, knife - edged bowls, button-knobed lids, separately luted spouted vases and storage jars. The types in Grey Ware included bowl with flaring sides and disc-type base. One of the pot-sherds of the same ware possesses V-shaped graffiti mark which might had encrouched before firing. The antiquities found on the surface of the mound comprise a fragmentary terracotta animal figurine and two fragments of green coloured vessel.

MANWAN-DIH (Lat. 27° 13' N., Long. 80° 50' E.)

Manwan-Dih is situated on the left bank of the Sarayan river, a tributary of the Gomati, about 10 km. away from the tehsil Sidhauli (Pl. 16). A road branches off the Lucknow-Sitapur Road near Godhana village, which leads to Manwan-Dih. From Lucknow regular bus - service operates up to Godhana, a bus stand before Sidhauli.

Traditionally, the site is said to be the ruins of an old

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fort built by king Mandhata a legendary king of Ayodhya. This site covers an extensive area of some two sq. km. of land. It's different parts are locally known as *Kot, Thuhar, Gajkiri, Chaukhandi, Baruhan, Kakriha Raiganj and Durwa.* It is likely that these mounds might be forming a single settlement during the ancient times. Various kinds of objects observed here indicate it's high antiquity and that it might have been a trading centre in the days gone by.

The Sculptures, mostly belonging to the Medieval period, include the Brahmanical, Buddhist and Jain images. Among the Brahmanical sculptures, the images of *Viṣṇu, Śiva, Gaṇeśa, Sūrya, Brahmā, Chāmuṇḍā, Durgā* are important. Few fragments represent the figures of *Buddha* while one broken part of a stone image shows the head of a *Jain Tirthankara.* Other sculptures include the carved stone pillars, the image of *Śālabhañjikā*, door-jambs etc. The antiquities in terracotta are vast and varied ranging from Kuṣāṇa period to medieval period. The Votive tank and the seated figure of mother with an animal face deserve for attention. The female head with frizzled locks, a female with her hand akimbo, mother and child plaque, the figurines of *Gaṇeśa* are to be noted from amonst the Gupta relics. The roughly modelled terracotta figurines mostly of animals may be assigned to medieval period. Among the terracotta animal figurines the representations of an elephant, bull, horse and a ram met with. One figurine of an elephant bears ornamental fillet on its fore-head. The coins found by local villagers of Manwan range from 2nd century B.C. to Muslim period. One coin of a Panchala king Agnimitra belongs to circa 2nd cent. B.C. The Kuṣāṇa coins are mostly defaced and the figure of king wearing a long coat is visible only.

Considering the archaeological importance of the site and also in view of ascertaining the chronological sequence of cultures in this part of the district Sitapur, a trial trench measuring 10 x 5 m., was laid at Manwan-Dih on the eastern slope of the Kot mound.

Chronology

The limited excavations revealed three successive periods of occuptation, called periods I, II and III, respectively. In dividing the periods, recourse had to be taken to the composition of the strata, stylistic differences in terracotta human and animal figurines, measurements of the bricks used in the burnt - brick-structures and above all the technological differences of the potters' industry as a whole. The total habitational deposit was about 6.00 m. Half portion of the trench was badly disturbed by a well which was dug during the period-III. The rest half of the cutting which yielded stratified deposits considered here for the purpose of determining the chronology.

Period I (2nd cent. B.C. to 3rd cent. A.D.)

Period I, represented by a 2.40 m. thick deposit was characterized mainly by the familiar incurved rimmed bowls, bottle necked sprinklers, inkpot-lids etc. Other terracotta objects of the Period included, toy-carts,a votive tank, discs and wheels. Amongst the iron objects mention may be made of arrow - heads, spear heads, nails and rings. The copper objects included rings and antimony rods. A silver hair-pin was the most noteworthy find of this Period. The excavations also yielded two terracotta sealings which established the date of Period I. The houses were built with kiln bricks the size of which averaged 37 x 22 x 6 cm.

Period II (circa 4th cent. A.D. to 7th cent. D)

Period II, represented by a 1.45 m. thick deposit, including its overlap with the preceding period, was characterized by the use of red pottery decorated with externally moulded designs. The shapes of preceding pottery also continued but new patterns of designs were introduced.

The terracotta human figurines bear Gupta characteristics in their hair-do. Amongst personal ornament mention may be made of beads, bangles and copper rings. The terracotta objects consist of potters stamps dabbers, flesh rubbers, balls and gamesman. Among terracotta animal figurines of this period a lion head and a seated bull figurine are worth mentioning here. The excavation also yielded an image of *Mahiṣā-sura-*

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mardini in red sand stone.

The remains of the houses have been found built with re-used bricks of earlier period as well as original burnt bricks. The size of the bricks, typical of this Period, was normally 28 x 20 x 6 cm.

Period III (circa 8th cent. A.D. to 10th cent. A.D.)

This period, represented by 2.15 m. thick deposit was marked by the presence of mica-dusted Red Ware. Designs were produced by mixing powdered mica in the paste and applied on the surface of the pots before firing. The distinctive shapes met with, in this ware are lids with hollow conical knobs; double spouted vases; incense burner, knife edged ring - based vessels, stands and carinated handis.

The terracotta objects of the Period include human and animal figurines, potter's dabbers, pot-sherd, discs and sling balls etc. The iron objects consisted leaves cutter, door-hooks, ring and nails. Beads and fragmentary bangles were yielded by the strata of the period. The material used for beads include glass and terracotta. The bangles are made of glass, ivory, shell and terracotta. The structures of this period have been found built of brick-bats and re-used bricks of the earlier periods.

Pottery

The whole bulk of pottery from stratified deposits is wheel made and comprises mainly *Black Slipped Ware, Red Ware* and mica dusted *Red Ware*. The fabric ranges from coarse to fine. The layers assigned to Period I have yielded Black Slipped Ware and bright red slipped Red Ware. The distinctive forms are bowls and dishes, lids, water vases, basins, storage jars, inkpot-type lids, bottle necked sprinklers and inturned rimmed bowls etc.

The above mentioned shapes were conspicuous by their absence in the strata of Period II. Other characteristic features in red coloured pottery types of this period consisted of moulded decoration on the exterior surface. The shapes include bowls and dishes, vases etc.

The pottery from Period III was almost Red Ware, ranging from coarse to medium fabric. The commonest shapes met with are lids with cone like hollow knobs in the centre, separately luted spouted vases (sometimes the spouts were double mouthed) and knife-edged bowls. Incised decorations included check pattern filled with mica dust and chord design were also met with. Bowls of Red Ware with ring, flat, hollow pedastal and footed base. Some vases are treated with red slip externally.

T. C. Figurines

The objects in terracotta revealed in excavation are intended chiefly for domestic use, house - hold decoration, for children's toys and for religious practices. The assemblage includes human figurines, animal figurines, toy cart, potter's stamps and hardles rattles. The selected specimens are elaborated below-

1. Fragment of a female figurine from waist to thighs. Modelled by hand in single dimension. Wearing a broad girdle, which is attached separately. The girdle is decorated with depressed small lines in a group of four. Navel is indicated by a punched circlet. The figurine is devoid of any slip. Stratum XXVI.
2. Head of a male figurine, modelled in red terracotta, bright red slipped, wearing a crown-like head-dress, which is bearing a decoration of incised circlets. Bulging parabolic shaped eyes bear punched circlets as pupils in the centre. Nose unfortunately very badly mutiliated, is attached from out side. Moustach is applied and twisted downward. The ears, with a clear demarcation of ear-lobes, are luted separately and have perforations on both sides. Stratum XXIII.
3. Broken right hand with lotus flower. The figurine is modelled by hand in three dimensional view. A very natural grip of palm is shown. The separately shown four fingers and thumb are represented by incised lines. Wrist is adorned by a decorated bracelet. Shallow incised lines on hand indicate drapery on the body. The hand is slightly convex towards inner side. Originally the figurine is red

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slipped. Stratum XXI.

4. Human head of a male figurine pressed out of a mould. Hair represented by incised shallow lines is tied in three knots on the head. The central knot is bigger than the other two. Turban is shown by a strip, tied among the three hair knots and forehead. Below the strip of the turban a fillet with vertical lines can be seen on the forehead. The oval eyes are slightly bulging. Their pupils, in the centre, are represented by punched circlets. Eyelids are shown by another line which run round the eyes. Raised portion, exactly above the eyes, represent eye-brow. Very beautifully shaped nose with nostrils and lips in a smiling pose gives the face a graceful expression. The ear-lobes are adorned by rosette like ornaments. The hair-dress and general treatment of the face are Kuṣāṇa type. (Unstratified from the well).
5. Head of a male human figurine, pressed out of a mould, wearing fan like head-gear. This type of cap gives the figurine a warrior like appearance. Slit mouth, abnormally big parrot's beak like nose are other peculiar features of the face. Stratum XVIII.
6. Moulded human figurine having a nimbus behind the head, which is devoid of any decoration. The hair, arranged in a top knot, is parted from the middle. The figurine is wearing ear-ornaments, which are touching both the shoulders. Hands suspending downwards along the body are party broken. The front portion of the figure is very badly mutiliated. Red clay free from any slip or wash. Stylistically it appears to be in Gupta style. Stratum XV.
7. Head of female human figurine - moulded in red clay. Hair arranged in triple knots, which is very common style in Gupta terracotta figurines. Face is very badly mutiliated, that's why other features are not clear. An ear-ring can be seen in the left ear. Stratum XIV.
8. Fragment of a human figurine, remaining from waist to toe, is pressed out of a mould. It consists red clay with red wash. The figure stands on a platform with both the hands akimbo. Platform is demarcated by an incised circular line under its feet. The toes are represented by the shallow marking of small lines. It appears that the lower portion of the body is covered by some cloth. Stratum XIV.
9. Mother Goddess, pressed out of a mould, is in red colour. Her both the hands are akimbo; Neck and wrist are adorned with necklace and bracelets respectively. Prominant breasts and pregnant like belly with a navel mark have increased the delicacy of her waist. Head and the left arm are missing. Stratum XII.
10. Legs of a standing human figurine, moulded in red clay. Toes of the feet are very clearly demarcated. After pressing out of the mould surplus clay on back of the figurine peeled off with knife like instrument. The body above the knee is missing. Stratum IV.
11. Broken female figurine modelled by hand in a very crude way. Head, hands and legs are missing. Two applied pellets attached separately represent the breasts. A necklace and a tassel in applique technique are falling from the left shoulder to the right hip adorn it. The legs are aparted by an arch. The modeller has shown her back-bone very prominantly. Stratum III.

Terracotta Animal Figurine (Pl. 17) are described below:

1. Broken head of an elephant figurine in red terracotta, hand modelled, hollow body. Eyes are formed by pierced holes with incised lozenges. Fabric is coarse having smoky core. Stratum XXIII.
2. Stylised figurine of a horse. Medium fabric of light red colour. Manes of the neck are indicated by pinching up the clay. Ears and tail are applied separately. The tail is twisted towards right. Hand modelled. Stratum XVIII.
3. Broken animal figurine, most probably of a horse in black terracotta of medium fabric, Hand modelled, devoid of any wash or slip. Stratum XVII.
4. Broken figurine of an elephant, pressed out of a mould. The animal is standing on a pedastal. With the view of demarcating the fore and hind legs, the clay in between is scooped out. But the individual

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leg is not marked separately. Head is missing. The figurine is devoid of any wash, slip of decoration. The animal is represented as wearing some sort of ornament round the neck. Stratum XVI.

5. Hand modelled figurine of a lion in red fabric. The lion is in seated posture having something in the mouth. The ears applied separately, while the eyes and nose are demarcated by punched circlets and holes respectively. The hair on the head is shown with incised straight lines. Paws are clearly marked by incised lines. Both the fore-legs are adorned with applied rings. A vertical rod like thing, which is decorated by five pallets in his fat mouth. The figurine is devoid of any wash or slip. Stratum XVII.
6. Moulded animal figurine of a ram in fine fabric, re colour and red slipped. Ears are demarcated by pinching up the clay. Eyes and nose are represented by punched holes, while an incised line at the end of a pointed face demarcates the mouth. The neck of the animal is adorned by a pallet which bears punched holes. The body of the animal is decorated by stylistic black slip on bright red surface. The back portion, legs, and horns are completely broken. Stratum XVII.
7. Broken head of a roaring lion, pressed out of a mould, shows the aesthetic sense of the artist. The protrubed tongue and the teeth of the lion are very clearly marked. All the features like eyes, ears, nose, lips and muscles of the face are depicted very skillfully. The manes around the face have been indicated prominently. Oval shaped eyes and puffed nose give a fierce look. The body of the animal is hollow. Red colour is applied on it. A transverse perforation above the forehead is meant for fastening the string. The figurine might have beech used as a toy. Stratum XV.
8. A seated bull figurine on a pedastal is moulded in fine fabric of red colour. It has a pink slip. Wrinkles on the body are shown by incised lines. Folds of skin beneath the throat are treated very elaborately. Very big hump in proportion of the body is shown in between the short horns of the bull. Stratum XIV.
9. Crudely modelled animal figurine of red terracotta. Mouth and tail are pinched out in beak shape and there is a very little difference between the two. Devoid of any slip or wash. Stratum XIV.
10. Hand modelled horse figurine with beak shaped mouth. Red colour terracotta is devoid of any extra application. Stratum I.

Miscellaneous Terracotta Objects

A variety of terracotta objects were obtained from various strata, consisting discs, wheels of toy carts, bells, potter's stamps, stoppers, dabbers and skin rubbers etc. The following examples are detailed below (Pl. 18)-

Discs

1. Almost complete disc, decorated with oblique incised lines on both sides around the periphery of the disc. It is deviod of any extra treatment. Stratum XXI.
2. A complete disc bearing on both sides incised *Hasti-nakha* design and suspended loops. It is treated with red chocolate slip on both sides and made of fine clay. Stratum XII.
3. Broken disc with decorated edge made by notched technique and incised circle on both sides. It is made of fine levigated clay, red in appearance and treated with red slip, but traces of black slip are also seen on one side. Stratum XI.
4. Almost complete wheel with star shaped design impressed on one side. Unstratified.
5. Fragment of wheel having star-shaped decoration made by notching on both sides. Stratum XXVI.
6. Toy-cart wheel, pressed out of a mould and decorated with impressed spokes alternated by dots on one side only. Unstratified.
7. Toy-cart, having width and length wise perforations, meant for wheels and stick respectively. One end of the stick was tightened in the perforation and pushed the toy-cart forward to run. The figurine modelled above is badly broken. Stratum XXIII.

Potter's Stamps (Pl. 19)

8. Fragment of potter's stamp in red terracotta with

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hollow body, red slipped and bearing criss-cross design in a circle. The hollow of the stamp resulted in a circle in the centre. The hollow of the stamp resulted in a circle in the centre. Outer edge is missing. Stratum XVI.

9. Potter's stamp in black terracotta with a pedastal shaped handle. The design includes a lotus in the centre encircled by oblique lines. It is treated with black slip. Outer edge of the stamp is broken. Stratum VIII.
10. Dabber shaped potter's stamp with solid handle and bearing impressed dots. Stratum XV.

Votive Tanks (Pl. 20)

Two fragmentary votive tanks have been found from Manwan-Dih. One of them is described below :-

11. The votive tank partly broken (22 x 18 x 5 cm.) consisting a walled enclosure with an opening in the front wall. Originally there would have been four musicians squatting against the back wall and shallow cup was placed between the legs of each figurine. One out of four figurines is remained unbroken. It is a drummer wearing ear-rings and a drum hanging in his neck. The figurine as well as the tank are modelled by hand. Unstratified.

Dabbers And Flesh-rubbers (Pl. 21)

12. Dabber with solid handle. Stratum XX.
13. Cylindrical shaped flesh rubber. Stratum X.
14. Dabber with solid handle and a perforation on the top. Stratum XV.

Other Objects (Pl. 22)

15. Hollow conical shaped object with a groove at the base. It is hand modelled and devoid of any wash or slip. Stratum XXV.
16. Gamesman or a stopper having broad flat base and a round knob on top. It is treated with bright red slip. Maximum diameter of the base and the height measuring 4.00 cm. and 2.7 cm. respectively. Stratum XXI.
17. Bell (broken) of red terracotta is made of well levigated clay. It is treated with black slip. Stratum-XVIII.
18. Trident shaped unidentified object, pressed out of a mould. It is having three prongs above but broken below. Stratum X.
19. Flower shaped handle of a rattle (broken). Stratum II.
20. Flower shaped handle of a rattle. Stratum-XII.

Sculptures

Excavation at Manwan-dih yielded only two stone sculptures, which are described below :-

1. Broken image of *Mahiṣā-sura-mardinī* is sculptured out of red sand stone. The mighty goddess is in standing pose and wearing *dhotī* below the waist. The upper portion of the body seems to be naked. With her right foot, she is trampling down the *Mahiṣā-sura*, who is shown in the form of a giant buffalo and piercing his head with a spear, held in right hand. The spear is shown passed through the skull. She is pulling his tail with her left hand, with the result, the back portion of the buffalo is raised. The left foot of the goddess is clearly visible under lifted body of the animal. The artist has very beautifully depicted each and every limb of the goddess and the buffalo. Only the side view of the animal is shown by making single horn and one each fore and hinde legs. Unfortunately the head of the goddess is missing. Stratum XVIII.
2. A miniature *Śiva liṅga* made of black stone. Stratum VIII.

Beads

During the excavation a number of beads and pendants were unearthed from the various strata. The pendants are made of red terracotta. The materials used for the beads are precious stones like agate, jasper and carnelian, glass and terracotta. The pear - shaped bead is the commonest shape in terracotta beads.

Selected specimens are listed onwards :-

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1. Quartz., transparent, cylindrical hexagonal. Stratum XXIII.
2. Standard barrel, lug collared. Stratum XV.
3. Jasper, heart shaped, tabular. Stratum XI.
4. Glass, blue, short tabular, oval shaped section. Unstratified.
5. Agate, bicone, pentagonal. Unstratified.
6. Glass, white, short spherical. Stratum II.
7. Steatite, circular, tabular. Stratum II.
8. Glass, multi coloured, tabular rectangular section. Stratum XXI.
9. Glass, black with white bands, spherical. Stratum XXI.
10. Pink quartz, spherical. Stratum XI.
11. Quartz, spherical. Stratum XIII.
12. Terracotta, short spherical. Stratum XII.
13. Terracotta, short spherical. Stratum VII.
14. Terracotta, *Āmalaka*-shaped. Stratum XV.
15. Terracotta, tapering circular, two incised circular lines on both the ends. Stratum XXVI.
16. Terracotta, long barrel, circular. Stratum XXVI.
17. Terracotta, spherical. Stratum XXII.
18. Terracotta, short bicone circular. Stratum XVII.
19. Terracotta, long barrel, circular. Stratum XXIII.
20. Terracotta, pear-shaped, circular. Stratum XXIII.
21. Terracotta, truncated pear-shaped, circular. Stratum XIV.
22. Terracotta, pear-shaped, circular; bearing striation marks. Stratum XIII.
23. Terracotta, truncated, pear-shaped; bearing striation marks. Stratum XI.
24. Terracotta, truncated, pear-shaped; bearing striation marks. Stratum XI.
25. Terracotta, pendant, circular, perforated and is flattened. Stratum XXIII.
26. Terracotta, pendant, circular, perforated and is flattened. Stratum III.

Bangles

A number of bangle fragments and bracelets of ivory and shell were recovered from the excavation. Other materials represented are copper, terracotta and glass. Selected examples are listed below :-

1. Fragment of a terracotta bangle, red washed, circular section. Stratum XXIII.
2. Fragment of a glass bangle, pink coloured translucent squarish in section, decorated with lozenges and dots alternatively. A golden-shining dust is applied on the designed surface. Stratum XXIII.
3. Fragment of an ivory baracelet, squarish in section, but champered towards the decorated portion, resulting in a triangular section. A butterfly like motif is designed in the saddle of the circumference. Stratum XIX.
4. Fragment of an ivory bangle, squarish in section. Stratum XIX.
5. Fragment of an ivory baracelet, rectangular in section. Startum XIX.
6. Fragment of an ivory bracelet, rhomboid in section. It is showing floral motif decoration in the saddle of the circumference. Stratum XIV.
7. Fragment of a bone bangle, squarish in section. Stratum XIV.
8. Fragment of a copper bangle, squarish in section, showing punched dots on the upper circumference. Stratum XIII.
9. Fragment of an ivory bracelet, rectangular in section, moulded vertical lines as a decoration. Stratum XIII.
10. Fragment of a shell bangle, oblong in section. Stratum XIII.
11. Fragment of an ivory bangle, almost squarish in section. Stratum XIII.
12. Fragment of a terracotta bangle , red slipped, circular in section. Stratum XIII
13. Fragment of an ivory bangle, oblong in section, showing a roughly circular button in the saddle of the circumference. Stratum XI.
14. Fragment of an ivory bangle, squarish in section, showing a floral pattern in the saddle of circumference. Stratum-X.
15. Fragment of a copper bangle, oblong in section. Stratum-VI.
16. Fragment of a glass bangle, biochrome, triangular in section, a row of studs in white pigment is attached on blue surface round the outer edge.

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Stratum-III.

17. A fragment of a shell bracelet, rectangular in section. Stratum-III.
18. Fragment of a shell bangle squarish in section. Stratum-II.

Rings

The excavation also yielded rings, of copper and terracotta and a single silver hair-pin. Ear-rings made of a copper wire are in coiled technique. Both their ends are joined by twisting into each other. A finger ring is flattened by hammering a copper rod. The important examples are listed below :-

1. Ear-ring of copper, circular in section, coiled technique. Stratum XXVI.
2. Hair-pin of silver, circular in section, bearing perforations on both the flattened ends. The perforations are for holding a pin, which grips the hair. Stratum XXIII.
3. Fragment of a copper ear-ring, circular in section. Stratum XXII.
4. Fragment of a copper ear-ring, oval in section. Stratum XXII.
5. Fragment of a terracotta ring, black polished, circular in section. Stratum XVI.
6. Fragment of a copper ring, oval in section. Stratum XVI.
7. Finger ring of copper rectangular in section. Stratum III.

Iron Objects

Iron objects found from the excavation include nails, rings, arrow and spear heads. Some representative specimens are described below :-

1. Arrow-head with a flattened section. Length 5.3 cm. Stratum XXII.
2. Arrow-head with a round section. Length : 5.0 cm. Stratum XXII.
3. Arrow-head with a flattened section. Length : 5.6 cm. Stratum- Unstratified.
4. Arrow-head with a round section. Length : 6.3 cm. cm. Stratum XVI.
5. Arrow-head with a round section. Length : 5.5 cm. Stratum XV.
6. Spear-head, socketed with a flattened section. Length : 7.7 cm. Stratum XXIII.
7. Spear-head with a flattened section. Length : 4.7 cm. Stratum XXII.
8. Spear-head with flattened section. Length : 9.0 cm. Stratum- Unstratified.
9. Spear-head with flattened section. Length : 8.0 cm. Stratum XIV.
10. Fragment of a side cutter almost triangular section. Length : 4.0 cm. Stratum XVI.
11. Fragment of an undetermined weapon, with a rectangular section. Length : 6.0 cm. Stratum XIV.
12. Nail of square section with a flat hook head. Length : 4.0 cm. Stratum XV.
13. Hook with rectangular section. Length : 3.0 cm. Stratum XXI.
14. Nail with round section. Head broken. Length : 6.0 cm. Stratum XV.
15. Nail of squarish section with flattened head. Length : 11.5 cm. Stratum XIV.
16. Nail of round section with a folded head. Length : 4.0 cm. Unstratified.
17. Ring with a round section. Diameter : 4.2 cm. Stratum XV.
18. Door-hook with squarish section. Length : 3.5 cm. Stratum VII.
19. Leaves-cutter. This type of implement is used by cow-boys for cutting leaves from the tree. Length: 10.0 cm. Stratum II.
20. Ring with round section. Diameter : 4.5 cm. Stratum XIV.
21. Object of indeterminate use. Length : 5.5 cm. Stratum XII.

Bone Objects

Artifacts of bone and ivory other than bangle fragments were also obtained from the various layers. These objects comprised bone points and a decorative piece. Most important of them are the bone points. The technique of making these involved the flaking off a piece

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of bone to a bipoint. This is evident from almost all the pieces showing flake-scars. Though some of the specimens do show attempts of smoothening and polishing the body-surface of these objects. It is also likely that the smoothness might have resulted due to constant handling. Various suggestions regarding the possible use of these have been put forth. It is likely that these bone points were used either arrow-heads or as stylus or as awls. The following is the list of important artefects :-

1. Bone awl, broken from one side, traces of flaking are prominently seen. Length : 6.0 cm. Stratum XXVI.
2. Bone stylus with prominant flaking scars. Length : 5.5 cm. Stratum XXVI.
3. Bone Stylus. Length : 4.5 cm. Stratum XXVI.
4. Bone awl, traces of chipping are very clearly seen. Length : 5.0 cm. Stratum XXVI.
5. Bone awl with prominent flaking scars. Length : 5.8 cm. Stratum XXIV.
6. Ivory decorated object with a bird like motif atop. Very artistically cut and engraved with straight lines on both surfaces. Length 6.0 cm. Stratum IV.
7. Bone dice, broken. Length 3.5 cm. Stratum XXIV.

Sealings

Two terracotta sealings with inscription in *Brāhmi* script were recovered during excavation. One of them is broken. On paleographic grounds, they are to be assigned to the first century A.D.

1. Circular sealing in grey terracotta, without any knob on top. Five letters in *Brāhmi* script are encircled by radiant lines, which are alternated with dots.
   Legend: *Bra hma ṇa* (Brahman, Stratum XV).
2. Almost circular sealing, in red terracotta, bearing a knob on top, which had been pinched out of the clay. It is interesting that the letters are written on the upper surface of the sealing. On the top of the letters, a wavy line is also present. There is a string mark on the lower surface.
   Legend: *Ph Gu S* (Phagusya) Stratum XV.

Coins

Copper coins obtained from the excavation were considerably disintegrated and the symbols on them had been completely defaced. The villagers have also collected a number of coins brom the surface of the mound. These coins belong to the Sultans of Delhi, Sharqi kings of Jaunpur, Mughals and Nawabs of Oudh.

Legible coins are listed below:-*

1.	Obv:	A standing male figurine, wearing long coat holding a staff in his left hand.
	Rev:	Defaced.
	Shape:	round; metal- copper.
	Condition:	Highly corroded.
2.	Obv:	*Al-Sultan-Ul-Azam-Alla-al, Kunia-wa- Aldin*
	Rev:	*Abu-Al-Muzzafar Mohd. Shah-Al-Sultan.*
	Shape:	round; Metal- silver.
	Condition:	Fair.
3.	Obv:	*Al-Sultan-Al-Azam.*
	Rev:	*Jalal-Al-Dunia-wa-Al-Din.*
	Shape:	round; Metal- copper.
	Condition:	Fair.
4.	Obv:	*Husain Shah-Bin-Mahmood-Shah-Bin Ibrahim Shah-Sultan-e- Khildt-Mumlikath*
	Rev:	*Al-Khalifath-Amir-Ul-Mommen-Khildat-Khilafat.*
	Condition:	Fair.
5.	Obv:	*Aurangzeb-Alamgir-Badshah, Badr-Munir-Sikkal.*
	Rev:	*Mewant-Manus-Sur-e-Jalus 51, Zarh.*
	Shape:	round; metal- bilon.
	Condition:	Good.
6.	Obv:	*Ghazi-ud-din Haider, 1235 A.N.*
	Rev:	Legend obliterated.
	Shape:	round, Metal - copper.

* The coins were deciphered by Shri Ashfaq Ahmad of State Museum, Lucknow.

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Condition: Corroded.

7. Obv: *Sultan-Alam-Badshah, Taid-Allah, Zille-Hag, Wajid-Ali-Fazal Sikkah, Zad-Ber-Seem-Wa-Zar.*

Rev: Mermaid holding clubs outwards and pennaut inwards. A sheild in centre; crown with an umbrella above it. Below two crossed Swords and a club. Legend reading probably *Zarb-Mulk Awadh, Bail-ul-Sultan.*

Shape: round, Metal- copper.

Condition: rolled.

NASIRABAD (Lat. 27°16'N., Lat. 80° 46' E.)

The village Nasirabad is situated on Sidhauli-Misrikh road at a distance of about 8 km. west of Sidhauli across *Koni ghat* of the Sarayan near Bari. The road from Sidhauli to Nasirabad mound is motorable. The mound is about 5 m. in height above the surrounding level and about 200 sq.m. in area. Presently the mound is under cultivation.

The site yielded *Grey Ware, Red Ware* of ŚuṅgaKuṣāṇa assemblage and medieval period, alongwith fragmentary terracotta animal figurines, terracotta gamesmen and terracotta beads. A copper Kuṣāṇa coin was found here by Dr. Uma Shankar, a resident of Sidhauli. The local villagers also were in possession of copper coins of Mohmmad Bin Tughlaqu, picked up from the surface of the site.

The ruins of two early medieval brick temples are on the mound and in the village. Which are locally known as *Astika-Baba* and *Kalpa Devi mandir,* respectively. These temples are rectangular on plan and consist an entrance with a flight of steps, *maṇḍapa,* and *garbhagṛha*. The outer surface of the walls is decorated with deeply cut arabesque ornaments in perpendicular lines. A few fragmentary stone images are lying in the *Kalpa devi mandir.*

NILGAON (Lat. 27° 14'N., Long. 80° 57' E.)

The village Nilgaon is situated about 15 km. north-east of Ataria railway station. An unmetalled road leads to this village. The mound is about 10 m. in height and covers and area of about 150 sq. m. of land. This site has yielded *Red Ware* ranging from Early Historical to Medieval period. The antiquities found from the surface of the mound comprise a terracotta sling ball, fragmentary terracotta animal figurines, fragment of a terracotta, a bead and a fragment of unidentified object.

A modern temple is built on the top of the mound. A number of fragmentary Brahmanical sculptures, kept in the temple, belong to the medieval period.

PAREWA-JAL (Lat. 27°10' N., Long. 80° 55'E.)

It is situated about 8 km. towards east of Ataria. A drain called *'Kharja Gomati'* leads upto village Sirora and from there the distance is covered by a cart-track. The mound locally known as Kot is about 8 m. in height and covers and area of about 150 sq. m. The finds from the site comprise *Northern Black Polished Ware, Black Polished Ware,* Śuṅga - Kuṣāṇa *Red Ware and Medieval Wares* alongwith a fragmentary terracotta flesh-rubber, a balll with incised lines and a fragentary terracotta bead of almond shape are collected from the surface of the mound. An undetermind terracotta object, triangular in shape, with raised border has also been found.

The *Northern Black Polished Ware* is usually thin and has a strikingly polished surface having almost a lustorous metalic finish and ranges in colour from coal black through steel grey with red tinged surface. The types include mainly bowls and dishes. *Black Polished Ware* consists from medium to fine fabric, having reddish core and black polish on exterior with red surface. The types consist miniature vases of out-turned rims with slightly concave high neck, tapering convex sides and round base, dishes with flaring sides and nail headed rims and flat based bowls.

The *Red Ware* consists potsherds of bowls, lids of the inkpot type, long bottle-necked sprinkler etc. The *me-*

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dieval Red Ware consists dishes, bowls, frying pan, carinated handis, spouted vases, lids and basins.

RASUL PANAH (Lat. 27° 14' N., Long. 80° 50' E.)

It is situated towards west of village Manwan. The stretch from Manwan to Resul-panah is about 3 km. There are ruins of an early medieval temple locally known as *Maneśvara - mandir*. A number of Brahmanical images are collected under the *Bargad tree*, which has exactly grown on the top of the old temple site. The under burried sculptures have come out with the growth of the tree. Some of the images are confined in its trunk and branches.

The images at the site consist of *Gaṇeśa, Varāhāvatāra, Umā - Maheṣvara* and other fragmentary sculpturs. A number of images of *Gaṇeśa* and a carved pillar are kept inside the newly built temple. Some of the sculptures are lying in a field on the way from Manwan to Rasul-panah. Out of which the images of *Brahmāṇi, Durgā* and *Saraswati* are noteworthy.

SARAI (Lat. 27° 18 N., Long. 80° 44 E.)

The small mound known as *garhi* in Sarai village lies at a distance of 6 km. north-west of Sidhauli. A cart-track from village Singhpur near Sidhauli leads to the site. During the monsoon month the access becomes difficult.

The mound is about 3 m. in height from the surrounding level and about 150 sq.m. in area. It yielded *Red Ware* ranging from Śuṅga Kuṣāṇa to Medieval period. The types in Śuṅga Kuṣāṇa assemblage include spouted vases, lids with button and inkpot like knobs, bottle necked sprinkler and bowl with inturned rim. The medieval *Red Ware* consists of knife-edged bowls, double spouted vases, carinated handi and basins. Antiquities found from the surface of the site consist fragmentary terracotta animal figurines, terracotta beads and undetermined terracotta object.

SAROLI-DIH (Lat. 27° 17' N., Long. 80° 49' E.)

A small mound locally known as *Saroli-dih* is under the jurisdiction of Kashipur village, which lies about three km. west of Sidhauli near Bari. It can be approached on foot only. It is about one metre in height from the surrounding area and covers an area of about 50 sq.m. The site has yielded *Northern Black Polished Ware, Early Hist. Red Ware* and *Glazed Ware* of Mughal period. The types in Red Ware consist bowls, shallow dishes, bowl-cum-basins, button-knobbed lids and vessels with high neck and bulbous body.

The antiquities collected from surface include two beads of banded agate and Glass respectively. A fragmentary terracotta animal figurine was also found.

SULTANA-DIH (Lat. 27° 12'N. Long. 80° 49'E.)

A small mound popularly known as *Sultana-Dih* near Jajaur village is situated at the left bank of the Sarayan river, about 7 km. away from Manwan railway station. The distance from the railway station to Sultana-Dih has to be covered either by *ekka* or on foot. The mound is about 2 m. in height from the surrounding level and about 60 sq. m. in area. At present the mound is under cultivation but covered with pot-sherds and brick bats.

The site has yielded *Red Ware* of medium to fine fabric belonging to Early Historical Period. The distinctive forms in this ware are bowls, dishes, lids, basins and vessels. The bowls are with flaring concave sides and nail headed rims. A terracotta gamesman has been found on the surface of the mound in course of exploration.

TIKAULI (Lat. 27° 12 N., Long. 80° 52 E.)

The village Tikauli lies on Lucknow-Sitapur road about 8 km.from Sidhauli, near Godhana. There is ancient mound about 10 m. in height and 200 sq.m. in area. The half of the mound is destroyed by the villagers. The site is well known because it is associated with the treasury of the king *Māndhātā*.

The site has yielded *Northern Black Polished ware* and Śuṅga - Kuṣāṇa *& Medieval Wares*, alongwith a terracotta disc having a design of saw-tooth pattern engraved all around its periphery. Only two sherds of

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N.B.P. Ware were found during exploration, one of which appears to be a part of a bowl. The early historical *Red Ware* is of medium fabric and consists deep red slip. The available shapes in this industry are bowls and vases with high neck, bulbous body and round base. The *medieval Red Ware* consists knife edge bowls, button knobbed lids and double spouted vases.

UNAI (Lat. 27° 13 N., Long. 80° 54 E.)

It is situated on Ataria-Nilgaon unmetalled road at a distance of about six km. north-east of Ataria. Th stretch from Ataria to this village has to be covered either by jeep or *ekka*. During the monsoon months, the access becomes difficult.

The mound is about 3 m. in height and more than 100 sq.m. in area. A pond is at one side of the village and other sides are surrounded by fields. It is under the jurisdiction of *gaon- sabha*.

This small site has yielded medieval *Red Ware* of coarse to medium fabric. The shapes consist disc-based knife edged bowls, ring based vessels and spouted vases. The spouts were luted separately. Among the antiquities, only a fragmentary terracotta bangle was found on the surface.

UNCH-GAON (Lat. 27° 16 N., Long. 80° 2 E.)

Unch-gaon is situated on Sidhauli-Mehmudabad road about 21 km. away from Sidhauli and 5 km. away from Daulatpur. The 5 km. stretch from Daulatpur village has to be covered on foot. This village is situated on a very high level therefore it is called as Unch-gaon.

There is an ancient temple of early medieval period, locally known as *Tendari-Baba-Ka-Mandir*. It was built by some foreign king, who came to India on a pilgrimage. There is a mound nearby the temple, which yielded Śuṅga Kuṣāṇa Red ware.

Shri M.M. Nagar, the then Director of State Museum-Lucknow, conducted excavations at this mound from 1955 to 1958. As a result of his excavations the remains of the temples of 9th century A.D. were revealed with a considerable number of stone images and inscriptions in *Kuṭila* script. The fragmentary sculptures included Brahamanical images ranging from 8th century to 12th century A.D. The burnt bricks used in the temple measure 25x15x5 cm.

During the above excavation the plinth of the temple was exposed and found to be surrounded by the main wall. On south-eastern corner, there were square pillars, and on both sides existed wide drains. A *Śiva-liṅga* was found in it.

A stair-case was also traced out which proved to be main entrance in the temple. It also showed that the temple was built on a high plinth. After making the pucca floor of bricks, the stair case was prepared. It was done only for the convenience of the public. Few fragmentary sculptures were also found lying there under the basement of the ancient temple. The outer wall of the temple was also traced out to a considerable length. There was a burnt bricked floor between the two walls.

An outline of plan of an ancient temple was brought into light. It was found that the present temple was built on the ruins of an ancient one and built on a high plinth measuring about 20 m. in length and about 11.50 m. in width. The plinth was made of burnt bricks with lime mortar. A three metres wide *pradakṣiṇā - patha* was provided all around the temple.

There were seven small shrines around the temple. Four of them were situated on four corners, two on both respective sides and one behind the temple. The gap between the outer and inner wall was used for *'pradakṣiṇā'* as well as outlet for the rainy water, which emptied into the nearby tank.

The Excavation proved of single main gate of the large temple which opened towards the natural lake. Presence of a lake infront of three shrine added beauty to the craftsmanship during that period. The sculptures obtained from the site comprise *Umā - Maheśvara* and *Ardhanāriśvara.* Both of them are made of yellowish sand stone, belonging to 8th-9th cent. A.D.

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LIST OF EXPLORED SITES IN TEHSIL SIDHAULI OF DISTRICT SITAPUR

The abbreviations used in this list are as follows : *R W* = Red Ware; *NBPW* = Northern Black Polished Ware; *GW* = Grey Ware; *BPW* = Black Polished Ware; *GW* = Glazed Ware; *T.C* = Terracotta

S.No.	Name of Village	Main Ceramic Industries	Other Finds
1	2	3	4
1.	ASODHAN GARHI	RW (Śunga Kuṣāṇa)	Vase shaped. T.C. bead, flesh rubber, wheel and parts of stone sculptures
2.	BALOIYA	RW (medieval)	
3.	BARI		
	(i) Ujar Kot	NBPW, RW (ŚuṅgaKuṣāṇa) GW	
	(ii) Narottam-Das-Ki-Kutia	BPW, NBP, RW (associated with NBPW and of Sunga Kuṣāṇa Period)	Fragmentary stone image of *Viṣṇu, Gaṇeśa* and other Gods.
4.	BASAI-DIH	RW (medieval)	T.C. animal and human figurines., t.c. bangle, glass bead.
5.	BILORIA-RIURI	NBPW, RW (Sunga-Kuṣāṇa) GW	T.C. female fig., t.c. wheel and flesh rubber.
6.	GANERA	RW (medieval)	T.C. animal figurine, T.C. disc.
7.	GANGOI	RW (Early historic and medieval)	T.C. animal figurine, T.C. bead, Inscribed stone image of *Mahiṣā - sura - mardini.*
8.	HIMMAT NAGAR	RW (medieval)	
9.	HUSAIN GANJ	NBPW, RW, GW	T.C. human and animal figurines, T.C. potter's stamp, flesh rubber, T.C. beads.
10.	KASAWAN	RW (Early Historic, medieval)	Burnt bricks size: 45 x 27 x 6.5 cm.; Stone images; T.C. animal figurine.
11.	KOYAL-GAON	RW (medieval)	T.C. animal figurine.
12.	MANWAN-DIH (i) KOT (ii) THUHAR (iii) GAJKIRI (iv) CHAUKHANDI	NBPW, BSW RW,GW	T.C. human and animal figurines; T.C. Votive tank, toy cart, Potter's stamps, stone sculptures, Beads and Bangles, Bone and iron objects, inscribed T.C. sealings.

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1	2	3	4
	(v) BARUHAN (vi) KAKRIHA (vii) RAIGANJ (vii) DURWA		
13.	NASIRABAD	RW (ŚuṅgaKuṣāṇa and medieval), GW	Brick temples, stone images, copper coins.
	(i) Astika Baba mandir (ii) Kalpa Devi mandir		
14.	NIL-GAON	RW (Early historic and medieval)	T.C. sling balls, T.C. animal figurines, stone sculptures.
15.	PAREWA-JAL	NBPW, BPW, RW (Early historical to medieval)	T.C. flesh rubber, ball and bead.
16.	RASUL-PANAH		ruins of an early medieval temple, stone sculptures of *Gaṇeśa*, *Umā - Maheśvara* and *Vārāhāvatāra* etc.
17.	SARAI	RW (ŚuṅgaKuṣāṇa and medieval)	T.C. animal figurine, T.C. bead.
18.	SAROLI-DIH (Kashipur)	NBPW, RW (Early historical) GW	T.C. animal figurine.
19.	SULTANA-DIH (JAJAUR)	RW (Early Historical)	Brick-bats and T.C. gamesman
20.	TIKAULI	NBPW, BPW, RW (Early historical and medieval)	T.C. disc.
21.	UNAI	RW (medieval)	T.C. bangle.
22.	UNCH-GAON	RW	Ruins of brick temple dated early medieval period, size of burnt bricks 25 x 15 x 5 cm.

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Archaeological Explorations in Robertsganj Tehsil: District Sonbhadra, U.P.

Rakesh Tewari, G. C. Singh,
R. K. Srivastava

The newly formed district of Sonbhadra is carved out from the southern part of distt. Mirzapur (Fig. 1). It lies between the parallels 23° 52' and 24° 54'N. Lat., and 82° 31' and 83° 30'E. Long. It's name is derived after the river Sonbhadra (Son), which is the only major river of the district. The longer axis of the district from east to west and from north to south is approximately 105 and 115 km. respectively, as the crow flies. It adjoins the districts of Mirzapur and Varanasi (U.P.) on the north, Shahabad and Palamau (both in Bihar State) on the east, Sidhi and Rewa (both in M.P.) on the south and Allahabad (U.P.) on the west.

River Son flows west to east and physically divides the district Sonbhadra into north and south. Northern part and the area which comes under the Chopan block of southern part falls in the Robertsganj tehsil. It consists three important topographic features -1. the area of Son valley, 2. the Kaimur ranges running west to east along with the Son river, to It's north, 3. the plateau area between the Kaimur ranges and the northern foot hills.

Drake has aptly described the area of the Son valley in following words –

> "Beyond, a short stretch of rock and jungle leads to the southern extremity and the precipitous descant into the valley of the Son. This is reached by several more or less practicable passes, the finest and easiest of which is the Kewaighat above the Ahraura on Chopan road. The view from this pass is a very striking one, including in a *coup d'oeil* the amphitheatre sweep of the map, hundreds of feet below - and the jungle, with the time-bleached walls of the Agori fort at their foot.
>
> The country south of the Son river consists for the most part of numerous parallel lines of rocky hills of no great height, but rugged and impracticable, and clothed with jungle usually of a stunted and ill-grown description. Entering it at Chopan, a traveller whose gaze fell on the blue waters of the river, flowing swiftly over broad stretches of silver sand, with the dark castellated heights of Mangeswar forming an imposing back ground all along the north as far as the eye can reach, would at once be struck by the beauty of the scenery but as he went further south, the splendid vision would fade away into stretches of arid waste, intersected by ridges and *nalas,* only opening out in a few places to enclose low lying patches of culturable soil. Starting from Agori, there is first of all a long, narrow strip of fertile land, bordering the Son and backed by some rows of hills".
>
> "The Son valley, on either side of the river, the soil is better and here the villages have a more pros-

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perous appearance but the land is inferior to that of paraganas Barhar and Bijaigarh and in no sense can it be called fertile. A portion of the paragana, opposite the village of Agori, lies on the north of the Son, and the only stream in it worthy of mention is the *Gaghar.* To the south of the river the paragana is traversed from south to north by two considerable streams, the Rihand and the Kanhar; and besides these there are two tributaries, the Bijal and Pandu. The soils of the culturable villages may be divided into *matiyar* or clay; *dumat* or loam; *balua* or sandy soil; and *patharaha* or stony soil; which is little better than coarse gravel. To these may be added *kewal,* a rich black loam, generally found in low lying places."[1]

The Kaimur ranges may be divided into two parts western and estern. Western sub - ranges are about 400 to 300 m. high from the M.S.L, while the height of the eastern range varies between 630 m. to 130 m. from the M.S.L. In a way the western one appears to be submerging in the northern lower plateau below the higher eastern range, near Churk / Dhandharaul area. From east to west, western range comprises several hillocks locally known as Panchamukhi Pahar, Kanda Kot Pahar, Kolre, Kairi etc. While the eastern range is known as Khodwa Pahar with further subdivided hillocks called Ghoramangar, Ramana, Murli, Turiyani, etc., upto the Baraila - Khoraila. Both the sub-ranges of Kaimur are full of a number of passes-known as Duara *ghat,* Sorho *ghat,* Kirwa *ghat,* Amla *dar* etc. and small streams.

A wild life sanctuary, known as Kaimur sancturay,with newly planted forest, covers the Likhania Pahar and its nearby area. Except this green patch almost whole of the eastern sub-range has been deforested. While the Khodwa Pahar still consists a considerable area of natural as well as planted forests. These ranges form a steep scarp in the south towards the Son river. Khodwa Pahar shows this feature in the west and to some extent in the north - east also. One more important feature to be noted regarding the Kaimur range is their mainly sand - stone formation, which consists a number of rock shelters smaller in the western and larger in eastern sub-ranges.

The plateau area is irrigated by two important rivers namely Belan and Karmnasa. Both of them emerge from the uplands to the east of Robertsganj. The Belan flows from east to west across the Sonbhadra, Mirzapur and Allahabad district. While, the course of Karmnasa is from south to north. This river flows through Sonbhadra and Varanasi districts and finally joins the Ganga. These rivers and their tributaries form fertile valleys between Ghorawal and Chhatara - Nagwa blocks. This area is considerably flat and consists fertile land in the form of a narrow strip running from Ghorawal to the Bihar border. It was previously covered with dense forest but in the last two decades or so it has suffered a lot, in order to convert more and more land into fields for agriculture. This area is called the 'rice cup' of *dakṣiṇānchala.*

The *kharif* is the principal harvest, the chief crops grown being rice, *kodon, sanwan, urd* and *til*; while a little maize is planted in the highly manured fields. In the *rabi* wheat, barley, gram, peas and linseed are all sown. Irrigation is done by a number of embankments, tanks and a few canals. In the hilly portions of the tract the soil is of very poor quality and difficult to plough.

Wild flora consists different types of shrubs and numerous trees such as- *'babul'* (Acacia arabica), *'papra'* (Ficus Latifolia), *'ber'* (Zizyphus jujuba), *'chironji,* (Buchanania latifolia), *'aonla'* (Phyllanthus emblica), *'haldu'* (Adina cordifolia), *'salai'* (Boswellia thurifera), *'bamboo'* (Bambusa), *'tendu'* (Diosphyres thurifera), *'khair'* (Acacia catechu), *'teak'* (Tectona grandis) and *'mahua'* (Madhuch indica), *'dhak'* or *'palas'* (Butea monosperma), *'bahera'* (Terminalia bellerica), *'pipal'* (Ficus-religiosa), *'semal'* (Salmalia malabarica), *'bel'* (Aegle marmelos) etc.

The wild fauna includes leopard (Panthera pardus), bear (Melursus ursinus), hyaena (Hyaeuna striate), jackal (Canisaureus Linn), boar (Sus scrofa), *neola* (Harpestesedwardis), fox (Vulpes bengalensis), *sambhar* (Cervus Unicolor), *chital* (Axis axis), *nilgai* (Base-laphustragocamelus), monkey (Carcopkthecidae), deer (Carvidae), etc.[2]

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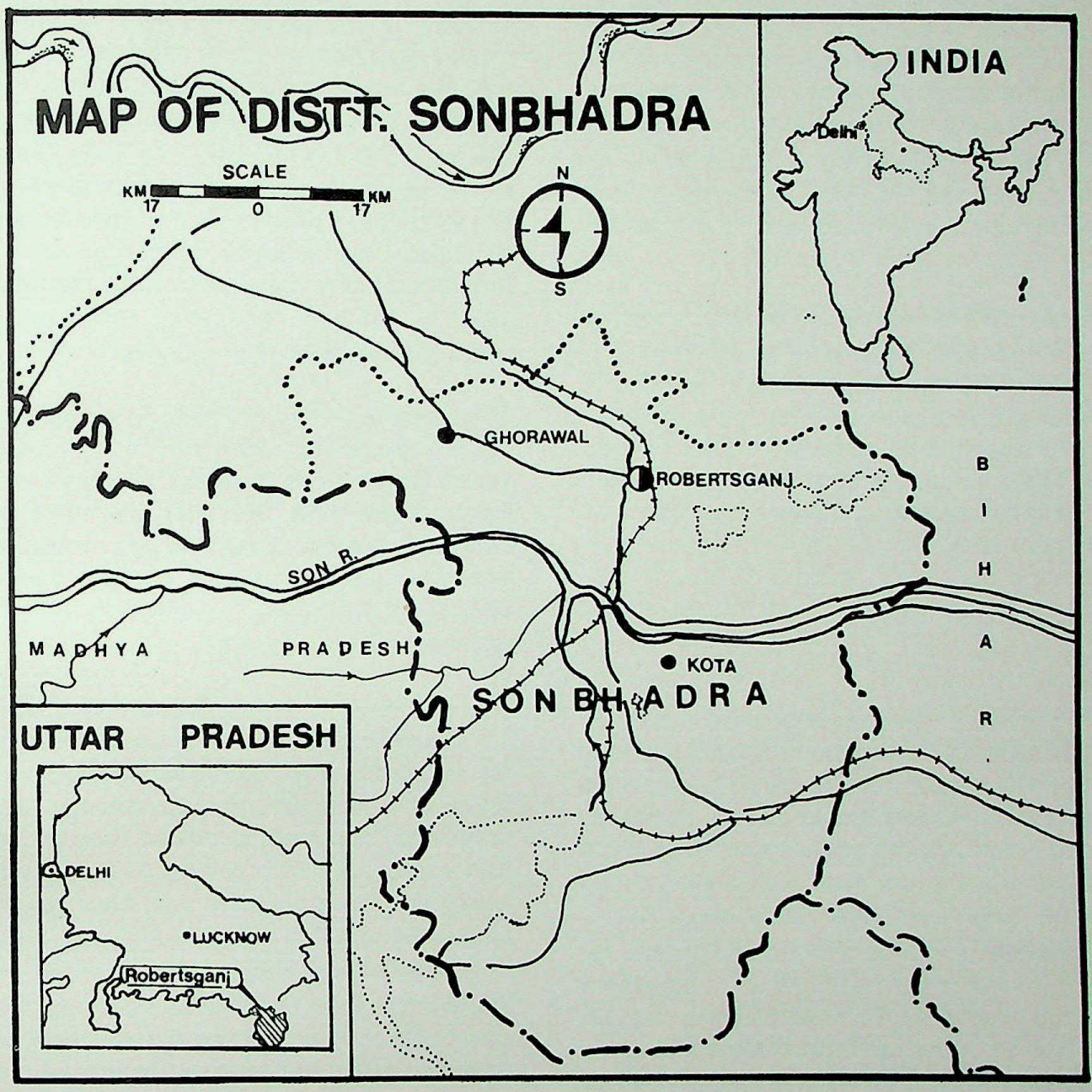

Fig. 1

The stones such as quartzite. chert, chalcedony agate, carnelian, jasper, quartz etc. are available in the Kaimur ranges, as well as, ocasionally in the plateau area. The climate of the area consists three seasons summer, mansoon and winter. These seasons extend over March to July to October and from November to February. The average annual rainfall is 1000 mm. The mean of minimum and maximum temperature in winter and summer are about 24° and 42°c respectively.[3] Sometimes it reaches 45° and even higher in summers.

Robertsganj tehsil comprises a cement factory at Churk and *Obra* each. Besides, a thermal power station is at Obra. A few lime factories are also located in Markundi Valley near Salkhan.

The population of Sonbhadra district is mostly rural. As per census of India 1991 it's 86.60% lives in the

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villages. The population density is 169 persons per k.m. The percentage of literates is 34.40% (47.56% male and 18.65% female). Religionwise Hindus are dominant, Muslims, Sikhs and Christians are in considerably smaller proportions. Scheduled castes and tribes are 42.50% and 0.01% respectively. Important tribes of the district are Kharwar, Kol, Chero, Agaria, Baiga, Gond etc. However not all of them are declared as scheduled tribes.

District and tehsil-headquarter Robertsganj is well connected with Varanasi and Mirzapur by all weather metalled roads. Regular bus services are available for Robertsganj from Varanasi, Mirzapur and Allahabad. Several long route buses scheduled for Obra, Renukut, etc. also pass through this place. Besides, a few trains from Lucknow, Allahabad and Mirzapur are also available to reach here.

II

Archaeological investigations were initiated in the area, under discussion. by J. Cockburn in the last quarter of the nineteenth century.[4] He discovered a few painted rock-shelters comprising several scenes of hunting, dance and other activities of the human life. Later on K.N.N.Dixit added a few more such shelters to our knowledge. Manoranjan Ghosh documented them in 1932.[5] Allahabad University started explorations in this area with an objective to rediscover the rock-shelters reported by Cockburn and to locate the stone age sites during 1956-57,[6] which continued in subsequent years. The area from Baraila-Khoraila in the east to Shivadwar in the west explored in 1962 - 63, by a team of Banaras Hindu University.[7] Onwards, more explorations were carried out, quite frequently, particularly to locate the stone age sites of the area. Besides, numerous sites have also been brought to light time to time by different explorers.[8]

The above investigations revealed a number of stone age sites, painted rock-shelters, sites consisting ancient pottery sherds, sculptures and architectural members of medieval period. On the basis of which the pre-history and history - onwards medieval period are considerably recorded. But an extensive survey of all such sites, detailed documentation of the antiquities, monuments and other ancient remains as well as classified study to fill up the gaps of our knowledge about the human activities in this part of the land, particulary during the period between mesolithic and early medieval periods was still needed. Therefore, the U. P.State Archaeological Organization conducted extensive explorations in Robertsganj tehsil in the sessions 1979 - 80, 1989 - 90, 1990 - 91 and 1994 - 95, covering Robertsganj, Chopan, Ghorawal, Chhatara and Nagwan blocks.

The exploration teams comprised Amar Singh (1979 - 80), G.C. Singh (1989 - 90, 1990 - 91), P.K. Singh, Raj Kumar, Rakesh Kumar Srivastava, K.K. Singh and Rajiv Kumar Trivedi (1994 - 95), under the senior author. Besides, a few casual explorers also assisted in the exploration work. Departmental colleague Ram Gopal Misra contributed by way of photography in pains-taking ventures in and after 1984.

The explorations covered an area of about 1122 revenue villages extended over 2782 sq.km. and revealed 250 vilages/sites of archaeological importance comprising neolithic - chalcolithic (?), megalithic and early historical sites, a number of hitherto unknown painted rock-shelters, several inscriptions, sculptures, etc. Numerous articles, short notes and monographs have been published on the basis of these finds.[9] A comprehensive description, however, is still awaited. Hence, this report is being submitted alongwith a list of explored sites of Robertsganj tehsil. Representative sites of different periods have been discussed below in detail.

III

AGANDAWA

This village is about 5 km. from Ghorawal and 1.5 km. from Shivadwar. It is easily approachable from Shivadwar on foot. A few broken sculptures are placed under a tree, out side the village. Amongst them a ferocious looking stone image of a nude male is rare (Pl. 29). His

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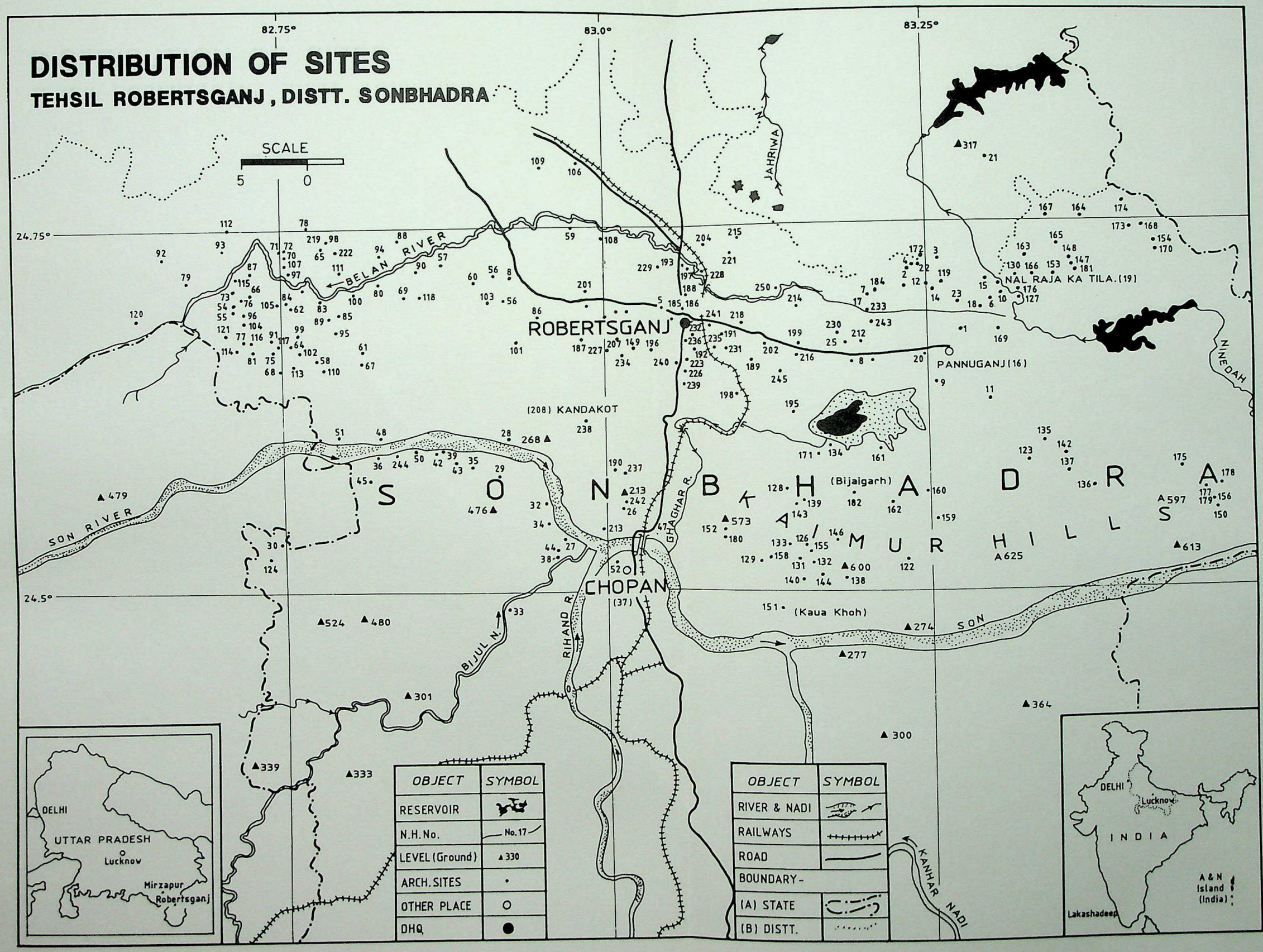

Fig. 2

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normal right hand, upper back slab and tne legs below the thighs are broken. The hair are raised *ūrdhva keśa,* eyes are round and rolling like fire, canines are apparent from the open mouth, the bones of the chest and muscles of the thighs are distinct, while the belly is *dry* and bony. He is eating a corpse from the leg, who is hanging upside down in his normal left hand. The attribute of his extra right hand is not clear, while the extra left hand is broken. A dog standing on his two hind legs is trying to have a bite of the flesh of the corpse. The measurement of this image is 48 x 24 cm.

AGORI

Agori fort is situated at a distance of about 22 km. from Robertsganj, on the right bank of the river Son, near the confluence of Rihand and Son. A number of structural remains and pottery sherds are found scattered all over to the east of the fort, extended up to the Gothani. These remains varify the local believe that once an ancient city existed here in the medieval period.

The fort is built on a small hillock in such a way that it looks from the far away distances, imposing on the area (Pl.23). It is approachable from Chopan by boat or throuhg a trek across Rihand and another small stream on foot. Except the high entrance gate (Pl.24) and outer walls almost all the internal structures are collapsed. A few stones and slabs of some earlier structures are seen reused in the masonary. The north-east portion comprising a few rooms still provide a glimpse of it's old glory. Particularly the arches displaying the *todas* deco rated with beautiful elephant heads are commendable (Pl. 26, 27, 28). This portion was built in A.H. 1026 or A.D. 1616 by Raja Madho Singh,[10] the brother or Raja Madan Shah as mentioned in a Persian inscription-

> *"Sarkar Chunar men amal pargana Agori, mahal Madho Singh. Har ki mahal bikand,talaf zan-O-dukhtar ba'an bashad.San hizri 1026."*
>
> that is "during the Chunar government, a public work of pargana Agori, the house of Madho Singh: Whoever pulls down this house may be divorced from his wife and separated from his daughter."[11]

Except the Madho Mahal, other portions of the fort are attributed to the period between 1741 and 1781 A.D.

Agori is said to be a centre of *Aghoris* in ancient times which it was named 'Aghori' and later on converted as Agori, but no substantial evidence is available in its's favour. As far as fort is concerned, it is believed to be the seat of the Baland Rajas, who were of the Kharwar caste and said to have been expelled by the Chandelas in the 13th century A.D. However, the fort was reoccupied by the grandson of the Baland Raja Ghatam. Oran Deo, however, with the help of the Gaharwar Raja of Bijaipur, restored the possession of the Chandelas over the fort. It remained under them till, it's occupation by Balwant Singh - the king of Kashi. His Son Raja Chet Singh rebelled against the Britishers but ultimately defeated and expelled. Chandelas helped the Britishers against the Chet Singh and consequently once again got the possession of Agori after 1781. However, they abandoned the fort and shifted to Rajpur - north of the Kaimur hills.

AMDIH

This village of Ghorawal block, is about 4 km. from the nearest bus station Bardiya. Three large *'sarovara'* are located in the north-east of the village. Several sculptural and architectural remains are found from different, places of the village, their description is given below:-

An image of *Pārvatī,* in the collection of Sri Satyanarayan, needs elaboration. It is carved on sandstone and measures 74 x 35 cm. The deity, shown in *tapaścharyā*, is standing in *samabhaṅga mudrā*. She is carrying an *akṣasūtra*, a *triśūla*, a *padma* and a *kamaṇḍalu* in her four hands, respectively, from right to left. She is decorated with *jaṭājūṭa*, *kuṇḍala*, *keyūra*, *kaṅkaṇa*, *ekāvali*, *nābhichhandaka*, etc. Lower sides of the image consist a lion and two deers, besides, *Jayā* and *Vijayā*. The halo is decorated with lotus motif- *padma prabhāmaṇḍala*. It's lower portion bears an *arghāyukta Śiva-liṅga* and two handed seated *Gaṇeśa* in the right and left upper sides. Four *agni-kuṇḍas* are carved on the back- slab surrounding the god-

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dess. On stylistic grounds this image may be dated to the 10th century A.D.

A few stone sculptures are placed on the well of Sri Jwala Prasad. The descriptions of the important ones are as follows :-

Chāmuṇḍā- This badly broken *kapota varṇi* sculpture measuring 72 x 21 cm. bears the deity shown in *sthānaka mudrā* over her mount *śava.* Her breasts are dry and elongated. The depressed belly bears the depiction of scorpion. She is wearing a long *muṇḍa-mālā.* The lower garment is decorated with gems. A four handed *kichaka* is shown sup- porting the image. This image is datable to 10th century A.D.

Stone pillars - One of the pillars placed here, measuring 30 x 54 cm., bears the depictions of *Gaṇeśa* and *Lakṣami*. The *Gaṇeśa* shown in *lalitāsana mudrā* is carrying his own tusk *(svadanta)* or radish *(mūlaka),* an *aṅkuśa,* and a *modaka-pātra* in his hands. His trunk is turned to left. He is decorated with *yajñopavita, kaṅkaṇa, keyūra* and *nūpura* etc.

To the right side of the above image, goddess *Lakṣmi* is carved in another *rathikā*. She is holding her *uttariya* in her right hand and a lotus is shown in the left. The deity shown in *samabhaṅga sthānaka mudrā* is decorated with *padma kuṇḍala, graiveyaka, kaṅkaṇa* and other ornaments. This stone pillar also belongs to the 10th century A.D.

Another stone pillar, measuring 50 x 20 cm. bears an image of goddess *Lakṣmi* in *sthānaka tribhaṅga mudrā* decorated with *padma-kuṇḍala, graiveyaka, kaṅkaṇa* etc. It belongs to the same age as the above mentioned one. She is holding her *uttariya* in the right hand and a *padma* in the left. She is wearing *dhammila mukuṭa.*

An image of *Gaṅgā* measuring 20 x 38 cm. and a broken *mandāraka,* measuring 70 x 22 cm. are also lying on the site.

The eastern part of the village Amdih consists a few stone sculptures placed on a well and in the fields of Sri Rama Shankar. Their description is as follows :-

Gaṇeśa-Only the portion above the chest of this stone image persists. It's present measurement is 25 x 28 cm. A *paraśu* (axe) and a radish *(mūlaka)* are shown in his right and left hands, respectively. Elephant headed god is decorated with *ekāvali* and *sarpa-yajñopavita.*

Another stone image of *Gaṇeśa* measures 33 x 20 cm. The god is shown in *ardha paryaṅka mudrā*. His head is broken. The lower right hand is rested over his right thigh. The attributes of other two hands are a *paraśu* and a *mūlaka*, while the fourth one is broken. He is decorated with a *sarpa*-yajñopavita, *ekāvali*, *kaṅkaṇa* and *nūpura*. His mount mouse is shown on the pedestal.

Durgā - This stone image measures 36 x 1.00 m. It's colour is creamy. She is shown seated on a lion in *lalitāsana mudrā.* The attributes in the hands of four handed deity, from right to left are -1. an *akṣa-mālā, 2. a pāśa*, 3. broken, and 4. a *śakti.* The upper portion of the *śakti* is broken. She is decorated with *jatāmukuṭa, vṛtta - kuṇḍala, necklace, uttariya, adho paridhāna, kaṅkaṇa* and *nūpura.*

Chāmuṇḍā - The image, measuring 70 x 44 cm. is depicted in a *rathikā* on creamy sand-stone. The poses and attributes of the eight handed deity are as follows :-1. trident, *(triśūla)*, 2. sword *(asi)*, 3. skull-cup *(kapāla pātra)*, 4. *ḍamarū*, 5. bell *(ghantā),* 6. *vitarka mudrā*, 7. *khaṭvāṅga*, 8. human-head. She is standing on her mount corpse *(śavārūḍha)*. A dog *(śwāna)* is shown on her left side who is licking the blood of the human head hanging one of her left hands. Her hair are raised and waist is thin *(kṣiṇa kaṭi)*. Breast is dry and elongated and body emaciated. She is wearing necklace, *kuṇḍala, kaṅkaṇa* etc. besides a long skull-garland *(muṇḍa mālā).*

Viṇādhara Śiva- The stone image of *viṇādhara Śiva* measures 48 x 46 cm. It's colour is creamy. The

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seated *Śiva*, is holding the viṇā with his both the hands. Two devotees, in *namaskāra-mudrā* are depicted on either sides.

Above mentioned four images are placed on the well of Sri Mahavir. All these images may be grouped between 10th to 12th c.A.D.

ATHAUNA

This village is about 16 km. from Ghorawal block. An ancient mound is located to it's west. Presently the mound is under cultivation. The principal ceramic industries of this site are -

1. *Red Ware*
2. *Black & Red Ware*
3. *Black Slipped Ware*

Red Ware comprise the only shape of a water vessel. Black & Red Ware consists hand made as well as wheel turned varieties. The shapes of Black Slipped Ware are not clear.

BAGAURA

This village is about 3 to 4 km. from Ramagarh in Chhatara Block. The mound is under cultivation, due to which it is badly damaged. The main ceramic industries of the site are as follows :-

1. *Black & Red Ware.*
2. *Black Ware*
3. *Red Ware*

The Black & Red ware is wheel turned consisting the only shape of a water vessel. The shapes of other potteries are not identifiable. A single sherd of a soapstone pot is also collected along with the above mentioned potteries.

BAGHELA RAIPUR

This village is about 3 km. from Ramagarh in Chhatara block. The ancient site is under cultivation and badly damaged. The main ceramic industries of this site are as follows :-

1. *Red Ware*
2. *Black Ware*
3. *Glazed Ware*

All the potteries are wheel turned. A footed bowl in red ware is the only identifiable shape. The shapes of other potteries are not clear.

BAIJNATH

This village is 7.5 km. from Ghorawal. Several broken sculptures have been found in the village. The description of the important one's is given below.

A four handed stone image of *Viṣṇu* (28 x 23 cm.) is placed under a tree. It is an unfinished image bearing chisel marks on all over it. The portion below the waist is broken away. The remaining part shows the god wearing *kiriṭa mukuṭa, kuṇḍala, Kaṇṭhahāra, graiveyaka* and *yajñopavita.* His normal right hand is raised in *abhaya mudrā.* Extra right and normal left hands hold a *gadā* and a *śaṅkha* respectively, while the extra left hand is broken.

Besides the above image, a few slabs bearing the *rathikās* show the depiction of *Viṣṇu, Narasiṁha* and a *dikpāla* holding a sword and human head.

BAR

This village is 10 km. from Ghorawal. It is approachable through a metalled road. A number of architectural and sculptural remains are found in this village. The important amongst them are described below :-

An architectural fragment, measuring 57 x 41 cm. shows anthropomorphic seated *Nandi* bull with his wife in *āliṅgana* (Pl. 146). The four handed *Nandi* is seated in *lalitāsana mudrā* over a cushion. His wife is also seated over a separate cushion to his left. Her right leg in *āsana mudrā* is overlapping to that of *Nandi's* left leg. *Nandi* has a bull head and

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probably holds a cylindrical object in his extra right hand. His normal right hands is in *abhaya mudrā*. The attribute of his extra left hand is not clear, while the normal left is in *stana grhaṇa mudrā*. His wife embraces him with her right hand, while the attribute of the left is not clear. She also has a bull-head.

A few images depicting *Nandi* with his wife are placed in different museums, i.e. two in the State Museum Lucknow collected from the *Vindhyachal area* of distt. Mirzapur, two in Sampurnananda Sanskrit Museum and one in the Allahabad Museum found from Jamsot, distt. Allahabad.[12] What makes our example rare is that the wife of *Nandi* also has bull head and the couple is shown seated. While the aforesaid images of different museums comprise the figures in standing pose and female figure displays human head.

Two of the stone slabs comprise the four handed *Dikpāla* figures standing in *tribhaṅga mudrā*. The attributes shown in the hands of one of them are a sword, a bowl, a shield and a human head. On the basis of such attributes this image may be identified to that of *Naiṛrti*. He is decorated with a *kiriṭamukuṭa, kaṇṭhahāra, graiveyaka* and a long *mālā*. His genital organs are apparantly shown him naked. His mount man, seated on pedestal, has been broken. This specimen measuring 45 x 42 cm. is datable to the 11th century A.D. The second slab consists the figure of *Yama* standing in *tribhaṅga mudrā*. His normal right hand touches his right thigh, while other hands hold a *damarū*, a bowl and a *khaṭvāṅga*, respectively. This slab measures 45 x 47 cm. and appears to be contemporary to that of mentioned above.

BARAILA

This village is 1.5 km. from Robertsganj on the left side of the Ghorawal road. A number of notable sculptures and architectural remains are installed in the recently constructed temples and fixed in It's different parts. The most important of them belong to the temple built in the north of the village. Their description is as follows:-

1. *Eka-mukha Śiva-liṅga* - This is an excellent example of brownish sand stone *Śiva-liṅga* found intact in this area (Pl. 30). Presently it is installed in the *garbhagṛha* of a modern *Śiva* temple. It's measureable height and radius are 1.20 m. and 1.30 m. The face with the neck is shown emerging out of the shaft of the cylindrical *liṅga*.

   The high *jaṭājūṭa*, divided in two tiers by a middle band, is adorned with a crescent moon. A few curls of hair fall on the either sides of the head and over the shoulders. The *Śiva* wears an *ekāvali* oozing out of the mouths of beautifully depicted *makara-mukhas* around his neck. The face gives an expression of *śānta bhāva*. The eyes are marked with pupils. The third eye is vertically placed in the middle of the forehead. The ear - lobes are elongated and the lower lip is comparatively thicker. Presently the eyes and crescent have been covered with silver plates. This *Śiva - liṅga* may be dated to the 8th c.A.D. on stylistic grounds.

2. *Door-jambs* - Two *dvārastambhas* (door - jambs) most probably of the same door, are fixed on the either side of the door way of the modern temple, built behind the aforesaid *Śiva* temple. (Pl. 31,32) These jambs, carved out of brownish sand stone, measure 2.00 x 0.43 m. The *stambhas* are of *pañchaśākhā* type, decorated with *patra - śākhā, phulla - śākhā, rūpa - śākhā, stambha - śākhā* and *śrī vṛkṣa - śākhā*. One of them, the left one, bears the image of river goddess *Gaṅgā* on it's lower portion-the *pedya*. She is standing in *tribhaṅga mudrā* on a lotus flower placed over her mount crocodile *(makara)*. Her left hand is resting on a dwarfish female figurine *-Chhatradhāriṇi* holding a parasol, which is shadowing over her head. The deity carries a vase in her raised right hand. She is decorated with *keśa-pāśa, kuṇḍala, mālā, bhuja bandha, kaṅkaṇa, uttariya, kaṭisūtra* etc. Behind the parasol bearer is seen another dwarfish figure, almost half of the size of the parasol bearer, who is pot bellied and carrying some heavy stuff on his back. A *śaiva dvārapāla* is standing to the left of *Gaṅgā* in *tribhaṅga* pose. He is decorated with *jaṭājūṭa, kuṇḍala, ekāvali, kaṅkaṇa* and *kaṭibandha*

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etc. His right hand is raised in *abhaya mudrā,* while the left holds a trident or *khaṭvāṅga* (broken). A *nāgī* with folded hands in *namaskāra mudrā,* under a serpent hood, is seen over the *Gaṅgā* just below the *patra-śākhā.* A couple of geese - *māṅgalya vihaga* are seen holding a garland by their beaks, to the left of *nāgī*, below the *rūpa-śākhā.*

Second door - jamb, the right one, bears the image of river goddess *Yamunā*, her attendants and a *dvārapāla,* depicted almost in the similar manner to that of discribed above. The mount of *Yamunā* a *Kūrma* (tortoise) is seen below her.

3. *Uttaraṅga (Architrave)* - A large sand stone *uttaraṅga,* probably related to the same door to which the aforementioned jambs belonged, measures, 2.10 x 0.37 m. It's central the - *lalāṭa-bimba* bears an image of a seated *Gaja - Lakṣmī.* The grahas are shown to her either sides. The right one is identifiable to that of *Sūrya. Tulā daṇḍa* motif is seen over these figures.

   Another architrave, measuring 2.00 x 04.6 m. is fixed in the inner wall of the *garbhagṛha* of the above temple. It contains two *Piḍhā deul* and a *Valabhī* temple replicas on either sides and centre, respectively. Several small *rathikās* with *udgamas* are carved in between these replicas.

4. *Udumbara (door-sill)* - Two broken parts of an *udumbara* are also present on the site. Their measurements are 1.23 x 0.42 m. Two *śārdūla* and two male figures seated crocodiles identifiable to that of *udadhi kumāras* are depicted on them.

5. *Viṣṇu* - A life size stone image, measuring 1.82 x 0.82 m. is installed in another modern temple built in the village. It shows the four handed *Viṣṇu* with his usual attributes, standing in *sama-bhaṅga mudrā.* It may be dated to the 12th c.A.D.

Besides the above, several other architectural remains consisting decorated *vitāna, uttaraṅga, udgama, āmalaka,* broken *parikara,* parts of door-jambs etc., were also noticed in and around the modern temples. On the basis of above evidences it may safely be surmised that a number of ancient stone temples were built here between 7-8th to 12th century A.D.

BARDIYA

This village is situated in Ghorawal block at a distance of about 45 km. from Robertsganj. Buses are available from Ghorawal for Bardiya, quite frequently. The northern plateau area of the village consists a microlithic factory site, which has yielded several artefacts - such as cores, blades, bladelets and chips etc. Hand made husk marked red ware sherds are found from the north-western side of Jogindara dam, alongwith a ring stone and a few microliths.

Besides, about 75 megaliths were noticed on the Bardiya hillock at a place called Koldihwa. Out to them about 49 are in a good shape comprising a chamber in the centre. The chambers measure between 1.25-2.10 m. in length and 0.90 - 1.86 m. in width. Their radius varies from 3.50 to 12.00 m. and the height between 0.80 to 1.92 m. A few of the burials still contain their cairn-stones displaced from the original place. The orientation of the chambers is north to south.

BARHADA

This village is situated on the Robertsganj - Ghorawal motor road. A habitational mound is located to the north of the village it is about 2 m. high from the surrounding levels and extends over an area of about 2 acres. Microlithic artefacts and the sherds of ancient potteries were found from this site. The main ceramics, are as follows :-

1. *Red Ware*
2. *Black Slipped Ware*
3. *Glazed Ware*

A modern *Śiva mandir* is built in the village. An *eka mukha Śiva-liṅga* datable to the 9th century. A.D. is installed in it's *garbhagṛha.* It's present height is about 70 cm. The images of *Gaṇeśa* (28 x 23 cm.), *Nandī* (30 x 25 cm.), *Mahiṣāsuramardinī Durgā* (50 x 40 cm.) are also placed in the premises of the temple.

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BHAGWAS

This village is about 5 km. from Ghorawal block. The main ceramic industries of this site are -

1. *Black Slipped Ware*
2. *Grey Ware*
3. *Red Ware*

The shapes of these potteries are not clear. The Red Ware consists two sub types, (a) dull red ware, and (b) red slipped ware. This pottery is generally ill fired. It comprise miniature pots.

BHARAHARI

This village is about 52 km. from Chopan and 40 km. from Obra, on the borders of districts Sonbhadra in Uttar Pradesh and Sidhi in Madhya Pradesh. A small stream, known as *Baghwa nala*, flows near the village. An ancient stone temple is built over a hillock situated a km. north-east to the village This temple is locally known as *Hanuman garhi.* Except the rebuilt upper portion of the super structure the temple is almost intact (Pl. 33).

The temple is built on a short *jagati* made of a single *bhitti.* The *talachhanda yojanā* (ground plan) of the temple consists a square *dvi-aṅga garbhagṛha* and a short *kapilī or antarāla.* The *garbhagṛha* measures 4.35 x 4.35 m. externally and 2.25 x 2.25 m. internally. In *ūrdhvachhanda yojanā* (elevation) the *vedibandha* of the temple is composed of *khura, kumbha, kalaṣa* and *kapota* moulds. The *Jaṅghā* shows a shallow *bhadra* projection, containing a *rathikā* on each side (Pl.34). Either sides of the *rathikās* consist a pilaster or *ardha stambha* decorated with *khalva śākhā* and *patra śākhā*. The base of the pilasters are decorated with *ghata pallava* motif. It's middle portion comprise a *kirttimukha* with a *kiṅkaṇikā* suspended from his mouth. The capital shows a *kirttimukha* proceeded by a *ghaṭa pallava.* Small *rathikās* containing small *Śiva-liṅga* are carved below the *phulla - śākhā.* The *bhāra paṭṭas* or *śridala* and basal *paṭṭas* of the *rathikā* are decorated with *jalaka* pattern which form triangle and square designs consisting full and half flowers.

A *kapota* supported by *tulā-daṇḍas* and a plain *antar-patra* divides the *jaṅghā* and *śikhara* (super structure). The curvilinear *dvi-aṅga phāmsaṇā śikhara,* presently comprise eight horizontal *piḍhā* or tiers, four intact and four partly damaged.

This interanally plain temple faces east. The *kapili* would have been surmounted by a *śukanāsa* but now it has dilapidated. Same is the case with the door.

To the best of our knowledge probably the temple under discussion is the only intact representative of the Gurjara Pratihara style in Sonbhadra-Mirzapur region. On stylistic grounds this temple is datable to the 9th c.A.D.

BHAWAN

This village is about 6 km. from the village Ghoraghar and approachable by a forest road, which is motorable all the year except the rainy season. A large rock-shelter is noticed on a nearby hillock, to the north of village, known as Jhandi Pahar.

The shelter consists numerous paintings, mainly executed in different shades of ochre colour. Though, the paintings show many phases but their actual position could not be ascertained in the preliminary exploration. Main themes are the human, animal and bird figurines engaged in different activities. The most important illustrations of the shelter are the depictions of two long necked birds (Pl. 35,36) alongwith human figures and humped bulls. The legs of the birds are also considerably long. These features of the tall birds are suggestive in favour of their identification as ostrich (?). It is to be noted that the depiction of humped bulls, as in this shelter, seem quite late in comparision to early figures. Therefore, It is difficult to say whether ostrich survived in this area till the times of the execution of these paintings. Besides, it may also be considered that whether these birds represent some other bird which look like ostrich. This is a point of research for the scholars of the concerned discipline to finally settle down the identity of these birds.

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BICHCHI & NAI DIH

This village is situated at a distance of about 3 km. to the north of Robertsganj on the Robertsganj-Varanasi-Mirzapur motor road. A few stone sculputures i.e. a bust of a broken female figure (meas. 20 x 21 cm.) and an *eka-mukha Śiva-liṅga* installed in the *garbhagṛha* of a modern temple have been recorded from this village.

An ancient mound is located at a distance of about 1 km. to the north of the village, on the bank of river Belan. It is extended over an area of about 5 acres. The area is under cultivation and being flattened every year, gradually, due to the ploughing and erosion. Numerous sherds of ancient potteries and other material are found from the surface of the mound. The principal ceramic industries of the site are as follows :-

1. *Red Ware*
2. *Black & Red Ware*
3. *Black Slipped Ware*
4. *Grey Ware*
5. *NBPW*

The Red ware contains a few hand made and a number of wheel turned examples. Some of the examples bear husk and reed marks. The main shapes are sturdy water vessels. A few of the sherds are also treated with red slip. The only shape which could be ascertained in Black Slipped ware sherds is convex sided bowl or deep dish. The shapes of other ceramics are not clear.

A broken stone celt, terracotta animal figurine (broken), beads and broken bricks are other important finds collected from the site.

BIJAIGARH

Bijaigarh or Vijaigarh is a fort built over a hillock known as Bijaigarh-Pahar (Pl. 37). It is 3 km. south to the village Mau Kalan, which is at a distance of about 12 km. from Churk and 20 km. from Robertsganj. The roads from Chopan and Robertsganj to Churk are metalled. Further, a forest road leads upto the fort- via village Mau Kalan.

On the way to Bijaigarh, 1 km. before the village Mau, an ancient bridge comes to cross the Ghaghar *nadi.* This bridge consists eleven arches based on massive piers. According to a *Sanskrit* inscription, it was restored (?) by Balwant Singh in *Samvat* 1829. A small square fort connected with the bridge is also built at this spot.[13] The western curve of the hillock consists two caves and a rock - shelter in lower scarp, almost in the middle of the curve. The caves are locally known as *Man and Moon*. One of the inscriptions mentions the visit of an astrologer to this place in the 14th century A.D. -

"सं. १४०४ वैसाष मासे ।
जोतिषी . . . . जोतिष ।
मुनि। आगत। तुनुक जप।"

About thirty four inscriptions are painted in the second cave, consisting several names, datable to the 5th to 8th century A.D. Manoranjan Ghosh[14] has recorded them long back in 1932. A few of them are read as follows :-

Indradattah, Guhidattah, Ranavarma Chandra, Girih Prakasha, Savatha (dated to the 5th century A.D. Girih bhauma chandra) *Savatavid.*

The hillock is scarped all around and the fortification wall runs all over it's flange the scarp is much more steeper in the west. The average length of the fortified area from north the south is about 850 m. It's maximum breadth in the south is about 400 m. The middle and northern portions measure 340 and 230 m. respectively. Two difficult passages, lead to the gates, provided in the north and south. Three tanks, of considerable sizes are present in the fort. Two palacial buildings, three granaries and several residential buildings, in dilapidated condition, are also seen, besides a tomb in the northern part.

The fort is further secured because of it's specific location on a steep hillock and within a dense forest. It's masonary rampart consists circular bastions at irregular intervals having sufficient holes for guns to fire

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in all directions. Such provision is not provided in the western part of the rampart, where the hillock is naturally secured because of its steepness. It makes the approach to the fort, from this very direction, almost impossible.

It is also to be noted that ample architectual remains, such as sculptures, stone slabs, stone *chandraśālās* and memorial stones - *satī paṭṭa* or *kīrtti stambhas* are found used in the construction of the rampart. The present rampart seems to be not earlier than the 17th century A.D., because the latest datable material, used in it's construction - a memorial stone, bears a *Devanāgarī* inscription of about this period.

The approach to the forth from north passes through an abrupt rocky ascent between the dense forest to the northern entrance of the fort. The entrance built in Pathan style comprises four gateways, with an imposing cirlcular bastion having pierced holes at appropriate places for the guns. The outermost gate is about 2m. broad and 3.20 m. high. The passage passes through a few steps (about 11 in number.) to a plain area measuring 6.50 x 4.60 m. A room measuring 2.50 x 6.50 m. is provided in fron of this area. A series of steps to the left leads to gate No. 2 through the bastions-elevated to the height of about 11.00 m. and built over a square base. Gate no. 2 is 2.30 m. broad and 9 m. high. Further steps lead towards the gate no. 3 through a high masonary wall raised on it's either sides for about 14 m. This wall is about 6 m. high in the begining and recedes gradually to the height of 4 m. at the end. Soldier's rooms are built on both the sides of the steps at their starting point. The upper portions of the bastions and gates show a number of pinnacles. A slab bearing a very mutilated inscription is fixed near the gate no. 2.

Two corridors are provided on either side of the passage between the gate no. 3 and 4. This passage, about 5.25 m. to 4 m. broad for a length of about 15.50 m. The corridors are constructed in two parts having a room on each end. The outer one consists eight sided stone pillars supporting the roof, at an interval of about 1.50 m. while the roof of the inner corridor is based over double pillars forming beautiful arches, provided at an interval of about 1.40 m. The approximate measurment of each of the corridor is 8.65 x 2.65 m. The height of the gate No. 3 and 4 are 6 and 4.70 m. Their breadths are 5.25 and 4 m. respectively. The passage of their entrances is 2.20 m. broad. The structure between the gate No. 3 and 4 comprise roughly an area of about 15.50 sq. m.

The pillars used in the corridors seem to be the parts of some dilapidated early medieval temples as revealed by their defaced mouldings and motifs. A slab fixed in this part bears a defaced inscription. The outer wall inside the fort, facing east, also comprises a broken stone slab bearing an incomplete inscription of three lines (Pl. 41), It is in *Brāhmī* script of late variety with box headed letters. On stylistic grounds it may be placed in late 7th or early 8th century A.D. which refers the names of *Śrī Naravarmma* the king and *koṭṭapāla Śrī Damodara Bhaṭṭa*-

1- [श्री] नरवर्म्म [देव रा] जे कोट्टपाल

2- श्री दामोदरेण भट्टरउर्व्विदमाहि -

3- णं विहिनिष्पादितांग सम्वत ११ वैशा [ष]

The southern gate is approachable by a flight of steep steps which lead to a considerable height. Before reaching the main entrance these steps meet to a plain platform-measuring approximately 8.50 x 3.50 m., through a smaller gate. A few chambers are built on both sides of this gate for gate-keepers and soldiers. These rooms provide appropriate provisions for defence and firing. A stone slab meas. 44 x 27 cm. bearing a badly mutilated inscription of eight lines is fixed near the south gate.

Palacial buildings, built in the northern part of the fort, show the architectural features of 17th-18th century A.D., which comprise various rooms, corridors around spacious square courtyards, beautiful niches, and arches based on decorated pillars are provided in the rooms and corridors. The walls are plastered and decorated with flower, *ghaṭa - pallava* and other motifs. Under-ground rooms and provisions of double-story are

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still evident. The present measurements of two of such buildlings are approximately 43 x 48 m. and 34 x 35 m. These buildings have completely been collapsed. Therefore presently not of any use. Besides the palacial buildings, a number of other residences, probably for the soldiers, attendants and other officials, were also built at different places in the fort. But only their remains, are seen scattered on the ground.

Three granaries were built in the southern part of the fort to the south of *Rāma Sāgara Tālāba.* At present only their plans are persisting. These granaries measuring 41 x 39 m., 46 x 39 m., comprise a number of cells all around and platforms in the middle.

Six tanks and ponds located within the fort are the important source of water. Three of them are of considerable size and importance, namely *Mira Sāgara Tālāba, Rāma Sāgara Tālāba* and *Dhobi Tālāba. Mira Sāgara* and *Dhobi Tālāba* are hewn out of the solid bed-rock, probably in the process to procure stone slabs needed for the construction of the fort and it's other buildings. The *Rāma Sāgara Tālāba* appears to have a different story. This is the only fresh water tank on the hillock, probably it conists at least one natural stream in the bottom. The excess water continuously spills out through a drain provided on it's western side. In the begining there would have been only this stream. Most probably because of this source of water this place came in prominence and people started visiting or staying here. Lateron, when this place turned into a religious centre or due to the fortification, need for more water arised. Therefore, the flow of this stream was stopped by raising a *bandha* on it's western side, and a drain for spill-water was also provided. Besides, the bed-rock around the stream would have been hewn out to make it more spacious. *Rāma Sāgara Tālāba* is considered most sacred and local visitors use only the water of this tank for drinking purpose, which does not dry even in the hottest seasons.

The average size of the above mentioned tanks are given below :-

1. *Mira Sāgara Tālāba* 50 x 80 m.
2. *Dhobi Tālāba* 63 x 100 m.
3. *Rāma Sāgara Tālāba* 85 x 100 m.

A comparatively flat land is in the eastern side of the fort. The eastern scarp of the hillock looks to be rested over this land. Remains of stone and brick-houses and sherds of red ware are found from this area. Probably habitational activities of comman people would have been confined to this side.

A tomb, locally known as, *Miran Śāha Bābā ki Mazāra* is situated adjoining the north-western corner of the *Mira Sāgara Tālāba.* This tomb is said to be of Sayed Jainul Abdin.

Besides, the above, the scattered remains of ancient stone temples are also notable. Such remains are found placed near the *Mira Sāgara Tālāba* and north gate, probably at a temple site. As mentioned before a number of carved pillars and other remains are also fixed in the fortification wall and lying inside the fort (Pl. 38-40). These remains contain stone pillars with beautifully carved motifs, such as *kirtti mukha, haṁsa, chakravāka, makara, ghaṭa-pallava chandraśālā* and, *ardha padma*, broken part of a large *śikhara āmalaka* (radius 2.50 m.) and *udgama*. On stylistic grounds most of the remains under discussion are datable to 7th-8th century A.D. Hence, at least one magnificent stone temple must have existed within the fort in this period, followed by a few more in the preceding period.

After the above description of the fort and it's other antiquarian remains, a brief history of the fort as recorded by the earlier researchers would[15] not be out of place, before a fresh review. According to these sources it may be summarised as below :-

> The Bijaigarh fort built over the hillock, is attributed to the *Kolas*, and is said to be of unknown origin. It is also associated with *Asurās* or demon architects. In early 13th cent. A.D. the Chandela Rajputs Parimal and Bharimal somehow conquered this area, which was in possesion of Baland Rajas belonged to the ruling family of the *Kharawāra* tribe of the local aborigin.

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In the end of the 13th century *Kharawāras* reoccupied the fort after slaying all the male members of the Chandelas. However, a pregnant queen could run away and delivered a son, named Uran Deva, who conquered this area with the help of the *Gaharawāras* of Bijaipur. One of his successors was Uchahil also known as Bijai. It is believed that after him this fort is called Bijaigarh.

Lateron, this fort also came under the Sher Shah Suri in 16th cent. A.D. After him Chandelas again occupied it in the year 1840 Balwant Singh, the king of Banaras, occupied this fort and it remained under his faimly till the expulsion of Raja Chet Singh. There after, it became the property of British Govt.

As for the history of the fort, onwards, after it's occupation by the Chandelas is concerned, we have nothing new to submit. But there are, indeed, a few important points, regarding the preceding period, to be underlined. The foremost, under consideration, is the antiquity of the fort. The tradition attributes it to the *Kolas* a local tribe. It is quite possible that at some point of time this fort might have been under them, but no substantial evidence is available in it's favour. The *Brāhmi* script and the names revealed by them are not in the confirmity of this theory, at leat for the period betwen 5th to 8th cent. A.D. The names such as *Girih Prakasha,* and *Indra dattah* etc. don't seem to be of tribal origin, rather have almost a definite relation with the people having considerable knoweldge of Sanskrit language and *Brāhmi* script. Therefore mentioned names indicate their affinity with the main stream people of the Ganga Valley.

The circumstantial evidences also provide some clues to surmise that sometime the natural source of water in the form of a small stream existed on the top of the Bijaigarh hillock. It's flow was towards west, finally falling down between the caves located in the western scarp. The picturesque land scape and rarely available fresh water stream would have attained due importance amongst the locales. Some how it might acquired some short of sanctity, as is commonly found related with the water sources in different areas. There after, people from distant places started visiting this place, at least from the 5th A.D., if not earlier. The caves *Man* and *Moon* were sufficient to provide much needed shelter to stay. Later on, considering the importance of this place, the fort would have been constructed on the hillock.

The evidences mentioned in above para may also be reviewed other way round, as when the authors of the inscriptions - painted in the caves - came here, the fort was already in existence and they occupied it, instead of constructing a new one. In that case the construction of the fort may also be attributed to the tribals.

One more point to be noted is the preceding cultural back - ground of the area. A number of sites revealing *NBPW*, pre *NBPW* and post *NBPW* potteries have been reported from the adjoining, comparatively flat, lands of Belan and Karmnasa valleys,[16] which clearly provide enough grounds to suggest the habitational activities of the pre-Mauryan, Mauryan and post Mauryan people of the Ganga valley, in this area. It is not impossible, if these people at some point of time, earlier to the 5th c.A.D.,would have established hold of Bijaigarh region too and constructed this fort.

Whatever uncertainties may be about the early history of the fort, the inscriptions and architectural remains, found from the fort and the nearest village Mau, provide very suggestive evidences. As mentioned earlier the inscribed stone slab, fixed on the internal wall of the north gate of the fort, bears the names of the king (?) *Śrī Naravarmma* and *koṭṭapāla Dāmodara Bhaṭṭa.* This inscription may be dated to the late 7th or early 8th century A.D. A few temple remains of the fort are also datable to the same period.

The Jain stone image inscription of the time of king *Nāgendravarmma* from the Mau village provides us the most important informations by revealing the names of King *Nāgendravarmma, sadvāri pathak* and *Rohitgiri*.[17] This inscription, on stylistic grounds, is datable to the 7th century A.D. A few sculptures and temple remains found along with this image are datable to the period

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between 7th-8th to 12th century A.D.[18]

The *Rohitgiri*, in all probabilities, may be met with Kaimur Ranges, which comprise the *Rohatāsagarha*, near *Rohtas* in Bihar, on its eastern most edge. Bijaigarh is also located on a hillock of the same range near the western end. *Rohtāsgarha* is said to be related with the mythlogical king *Rohitāsva*. Though we are not in a position to associate the kings *Nāgendravarmma* and *Naravarmma* with a particular dynasty but possibly they belonged to the same dynasty and this area was under their rule during 7th-8th c.A.D. *Sadvāri pathaka* may it's administrative unit. Besides, the *Dāmodara Bhaṭṭa* was deputed as *koṭṭapāla* of this fort. The construction of the temples and installation of the images pertaining to this period, may also be attributed to these kings and their officials. They were the worshipers of Jain, Śaiva and lateron Vaiśaṇava deities. Therefore, it may safely be concluded that the fort in quèstion was existing during the 7th-8th c.A.D. and at that time it was occupied by the rulers who were definitely not related to the local tribes.

CHURK

This village is to the north of Churk railway station. Numerous architectural remains have been found in this village; near a modern temple, under a neem tree and infront of Murali's residence. Their description is as follows :-

A large image of *Hanumāna* measuring 1.28 x 0.60 m. is installed near the temple. He is standing in *ālīḍha mudrā.*

A number of miniature temples measuring approximately 30 x 30 x 75 cm., *bhūmi āmalakas, śikhara āmalakas, udgamas,* and *chandraśālās* are scattered near Murali's residence. These remains seem to be insitu and indicate that some ancient temples, probably of the 9th-10th c.A.D., existed here.

In the northern part of the village several architectural remains consisting pillars, stone slabs and badly damaged sculptures are placed under a *Neem* tree.

DHANAWAL

This village is about 20 km. from Karma and 16 km. from Robertsganj. The approach is through all weather roads. A few stone sculptures are placed near a modern Hanuman temple built to the south-west of the village.

1. *Pārvatī* -The deity depicted in *sthānaka samabhaṅga mudrā* in a *rathikā* which is surmounted by an *udgama*. The pose and attributes of her four hands are- (1) *varada mudrā,* (2) not clear, (3) not clear, and (4) a *kamaṇḍalu,* from right to left. A lion and a deer are shown on the lower sides of her feet. The image is badly defaced. It may be dated to the 11th century A.D.
2. This broken image measures 68 x 36 cm. The god is shown in *sthānaka samabhaṅga* pose. His lower right hand is broken, while a mace - *gadā, a chakra* and a conch *(śaṅkha)* are depicted in rest of the hands, from right to left. He is decorated with *kiriṭa mukuṭa, padma kuṇḍala, vanamālā, bhujabandha and kaṅkaṇa*. A male and a lady attendants are standing to his lower sides. This image may be dated to the 13th century A.D.
3. A miniature stone temple is embedded in the land, near the modern temple. It's measurable height and breadth are 52 and 20 cm.

DHARSANDA

This village is about 3.5 km. from the nearest bus station of Ghorawal. The road from Ghorawal to Jaimohra is metalled and onwards it is *'kuchchā'*. A water tank is situated to the north of the village.

The modern temple, of Sri Paras Nath Dwivedi, in the western hamlet, consists a few stone images. Their description is given below :-

Gaṇeśa - The image made of creamy sand stone measures 94 x 64 cm. The *Gaṇeśa* depicted in a *rathikā* is shown seated in *lalitāsana* pose on a high cushion. His lower right hand is in *varada mudrā.* The upper right hand holds a tooth-

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svadanta or *mūlaka.* Attribute of the uper left hand is not clear, while lower left is shown with a bowl full of sweets - the *modaka pātra*. His trunk and head are turned to left. A *yogapaṭṭa* is tied on his knees. His ears are large like a *sūrpa* and belly is protruding- *lambodara.* Two half pillars- *ardha stambhas* -decorated with *khura, kumbha* and *kalaśa* motifs are placed on the either sides of the image. It's pedestal is *triratha.* On stylistic grounds this image may be dated to the 11th century A.D.

Brahmāṇi - This stone image measures 25 x 18 cm. Four handed deity is shown in *ardha paryaṅka mudrā*. Her lower right hand is in *abhaya mudrā.* Attributes in the rest of the hands, are a *sruva*, a *pustaka* and a *kamaṇḍalu* respectivey from right to left. Three faces of the deity are apparent, while the fourth is deemed hidden behind the main face. She is decorated with *jaṭājūṭa, ekāvali, uttariya kaṅkaṇa, bhujabandha* and *kuṇḍala* etc. Her mount *haṁsa* is seen seated in the lower left side. This image may be placed in 12th century A.D. on stylistic grounds.

Chāmuṇḍā -This is an image of a standing deity depicted in a *rathikā.* Her hair are arranged in *triśikha* pattern. Her three hands hold *kapāla pātra, katāra,* and *khaṭvāṅga* (skull headed spear). The body of the deity is skeletal or bony. She is licking a finger *(tarjani)* of a left hand. Her breasts are dry and elongated, while the body is emaciated. She is wearing *muṇḍamālā* (garland of skulls), *ekāvali* etc, and standing on a corpse - *śavārūḍha.* The fingers of the left leg of the deity are placed on pedestal and the heel is raised. On stylistic grounds this image may be placed in the 12th century A.D.

Slab bearing Vāyu and Varuṇa -A stone slab, measuring 78 x 27 cm. consists an image of *Vāyu* on one side. Shown in *sthānaka mudrā* he holds his flying *uttariya* (garment) by both the upper hands. The left lower hand rests on left thigh, while the right holds a spear. A deer is depicted in his lower left side. A garland is hanging down to the thighs. The head of the *dikpāla* is broken. He is decorated with *ekāvali, bhuja-bandha, kaṅkaṇa* and lower garment. *Vyāla* figures are depicted on the left side of the image. Flying *mithunas* are noticeable on the upper part.

The image of *sthānaka tribhaṅga Varuṇa* is carved on the left side of the same pillar which bears the above mentioned image of *Vāyu*. The poses and attributes of his hands, clockwise are (i) a noose (paśa) (ii) not clear (iii) lotus with stalk and (iv) rested on the waist *(kaṭyāvalambita).* His mount *makara* is shown in the lower right side, while the left side bears *vyāla* figures.

Mithuna figures are depicted on the upper part of the back slab. The colour of the image is creamy.

This pillar may be placed in the 10th century A.D. on stylistic grounds.

Pārvati -This image is carved out on white sand stone, which contains black grains. The deity is depicted in *samabhaṅga sthānaka mudrā.* She is decorated with *jaṭājūṭa, patra - kuṇḍala, ekāvali, uttariya, kaṅkaṇa* and *kaṭi-sūtra* etc. The poses and attributes of her four hands are, clockwise - as fallows - (I) *varada,* (ii) *padma* or *agni kuṇḍa* (iii) *padma* or *agni kuṇḍa* and (iv) a *kamaṇḍalu*. A banana tree is shown on each side of her. Her hands are rested on them. A lion and a deer are present on the pedestal on either sides. This image may be dated to the 9th century A.D.

Mandāraka (door-sill) - A broken stone door-sill *(man-dāraka)* measuring 74 x 27 cm., is also lying here. *Kubera* the god of wealth is depicted in a *rathikā* on its right portion. The deity is four headed and pot bellied. *Chaṣaka pātra* (wine bowl), *ghaṭa* (vase), *ghaṭa* (vase) and *nakulaka* (long purse) are shown in his hands, respectively.

Two human figurines mounted on a *makara* each and holding a vase are depicted to the right side of the *Kubera*. These figures might be identified as *udadhi kumāras*. It may be dated to 9th-10th century A.D. on stylistic grounds.

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Besides, the sculptures, pillar and *mandāraka* mentioned above, two *śikhara āmalasāraka* (radius 30 and 20 cm.) and broken stone pillars are also placed in the temple. These architectural remains provide enough evidence to surmise that at least two stone temples datable to 9th -10th and 12th century A.D. were located here. One of them, later one, comprised *dikpālas* on the corner pilasters of *jaṅghā bhāga*.

DEVAGARH

This village is situated in the Ghorawal block. The nearest bus stop Bardiya is at a distance of about 9 km. from Ghorawal. The approach from Bardiya to Devagarh through Harna Khuri is only by a trek. The hillock near this village is also known as Devagarh. It's western slope consists a microlithic factory site, at a distance of about 500 m. east to the local stream. The artefacts of the site include fluted cores, unfinished cores, flakes, blade, bladelets (in a high proportion), lunates, points, traingles, backed bladelets, etc.

The plateau area in the south-western part of the Devagarh hillock comprise 42 megalithic burials of cairn circle type. Thirty one, out of them, are badly disturbed. Rest of the megaliths are comparatively well preserved. The radius of these burials varies between 4.80 to 11 m. Their hieght is 0.80 to 2.10 m. The orientation of the chambers, constructed in the centre, is north to south. Cap - stone over the chamber, though displaced from their original place, is also present in some of the examples.

GAUKUNDA

This village is 6.5 km. from Ghorawal on Bardiya road. A few stone sculptures are noticed in the village. Most important amongst them is an unfinished image of *Naṭarāja Śiva*. This image measures 60 x 43 cm. (Pl.42).

Śiva shown wearing a high *jaṭājūṭa, karṇa-kuṇḍala, kaṇṭhahāra, yajñopavita* etc. His normal right hand is raised in *abhaya mudrā,* while left is touching the left thigh in *lāsya*. One of the extra right and left hands hold a *triśūla* and a *khaṭvāṅga* respectively. He is beating a drum placed to his lower left side by one of his left hands. A *gajacharma* raised like a *vitāna* over his head is supported by two of his extra hands. Besides, two left hands hold a flower and a bell. In all, twelve arms are depicted but the attributes or poses of the rest of them are not clear. To the lower right side of the *Śiva* is a dwarfish musician drumming the *mṛdaṅgama.*

GHORAMANGAR

Ghoramangar or Ghoramangara is the name of a hillock of *Khodwa Pahar.* It is about 38 km. south to Robertsganj and about 13 km. south to Robertsganj and about 13 km. south-west to the village Mau Kalan. Ghoramangar is approachable by jeep via Churk and Mau Kalan. The site is on the left to the forest road leading to village Cherui. A trek of about 3 km. from the base of the hillock reaches to the shelters.

Three painted rock-shelters have been noticed on Ghoramangar Pahar. The most famous rhino hunt scene, reported by J. Cockburn[19] in 1883, is painted in the shelter which is situated to the left on the trek. It looks like a big rounded shield put upside down. Subsequently many scholars like B.B. Lal[20] Jagdish Gupta[21] and others[22] following the Cockburn's illustration published this scene time to time. This scene, covering an

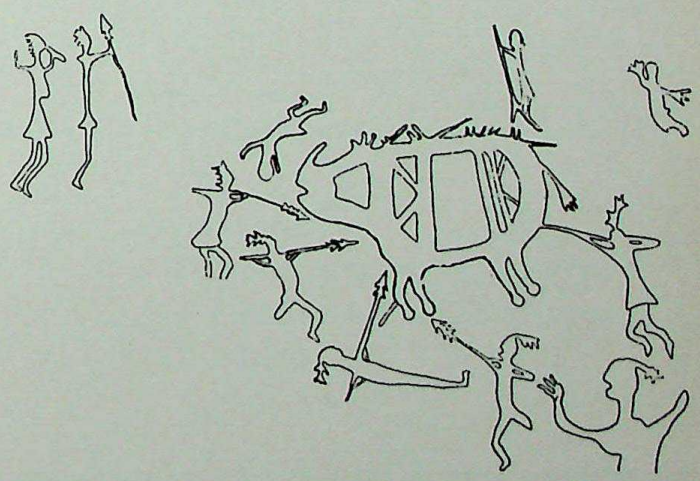

Fig. 3

area measuring about 93 x 60 cm. is executed in dull ochre red with a thin darker outline (Fig. 3). It illustrates an wounded rhino surrounded by ten hunters. Five

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harpoons or barbed spears are seen embedded in different parts of the *prey*. Handles of the weapons are apparent on the back, hip and below the knee of a front leg. The one horned rhino is charging with anger and has thrown a hunter in the air by a powerful stroke of his horn. The expression of acute pain due to the wounds is very well reflected by the open mouth of the animal. The rhino is being attacked by two hunters from the front, two from the left, one from the back and one from the right with their multi barbed spears or long handled harpoons. An archer and a harpoon holder are shown at the extreme right. They are also approaching the prey. Two more unarmed hunters are present in the upper and lower sides. They have already thrown their spears on the rhino. The head gears of the hunters appear to be dressed with feathers, leaves and tree-branches. The enthusiasm of the hunters, their expression and fluidity are notable.

Initially the scene in question was dated not earlier than three hundered years by Cockburn, but now it is generally not placed later than Chalcolithic period. This is to be noted here that the copy, of the scene discussed above, published by Cockburn carried a few mistakes

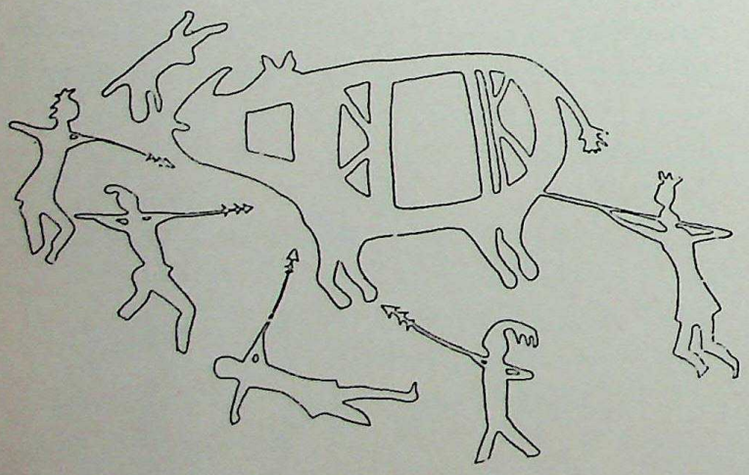

Fig. 4

and the same were repeated in the later publication. Differences between the original scene and those of illustrated earlier (Fig. 4) described below :-

1. Six hunters were shown in the earlier illustrations instead of eleven. The hunters shown in extreme right and those unarmed are conspicuous by their absence in the earlier publications.
2. A sharp difference in action and headgear of the hunter charging from the back may be notable.
3. The headgear of all the hunters are different to those shown in the earlier copies.
4. The tips and angles of the weapons shown in earlier illustrations look pointed, like metallic artefacts. The orginial depictions reveal their tips less pointed and rough. The number of barbs also differ.
5. The horn of the rhino in earlier publications has been depicted very pointed, while originally it is rounded. Besides, the mouth of the animal is more open in comparision to the figures published earlier.
6. It is also notable that the weapons embedded in the body of the rhino have not been shown in the earlier illustrations.

Other two painted rock shelters of this site are located on the top of the hillock raised to the left (north) of the aforesaid shelter. The way to these shelters leads further east and after a climb of a few meters, along the right scarp, turns due left. The way passes through a short climb and then takes the direction towards north-west. Nearer to the western end two shelters facing north are located. Their ceilings and internal rock-walls are covered with the layers of profusely painted illustrations (Pl. 51; Fig. 5). The earliest ones are smaller and executed in dark ochre or black colour, superimposed by the small x-ray style paintings of next phase. The third phase of paintings is represented by the x-ray style of paintings - brighter in colour. While the paintings of fourth phase are comparatively large and executed in wash technique. Fifth phase is identified by the presence of more darker paintings in wash technique.

The paintings of phase II, III and IV are bichrome. Their outer and sometimes internal lines are executed in light ochre or orange shade. Inner portions between the lines are filled with dark ochre. These compositions comprise rows of human figures engaged in dance or moving in

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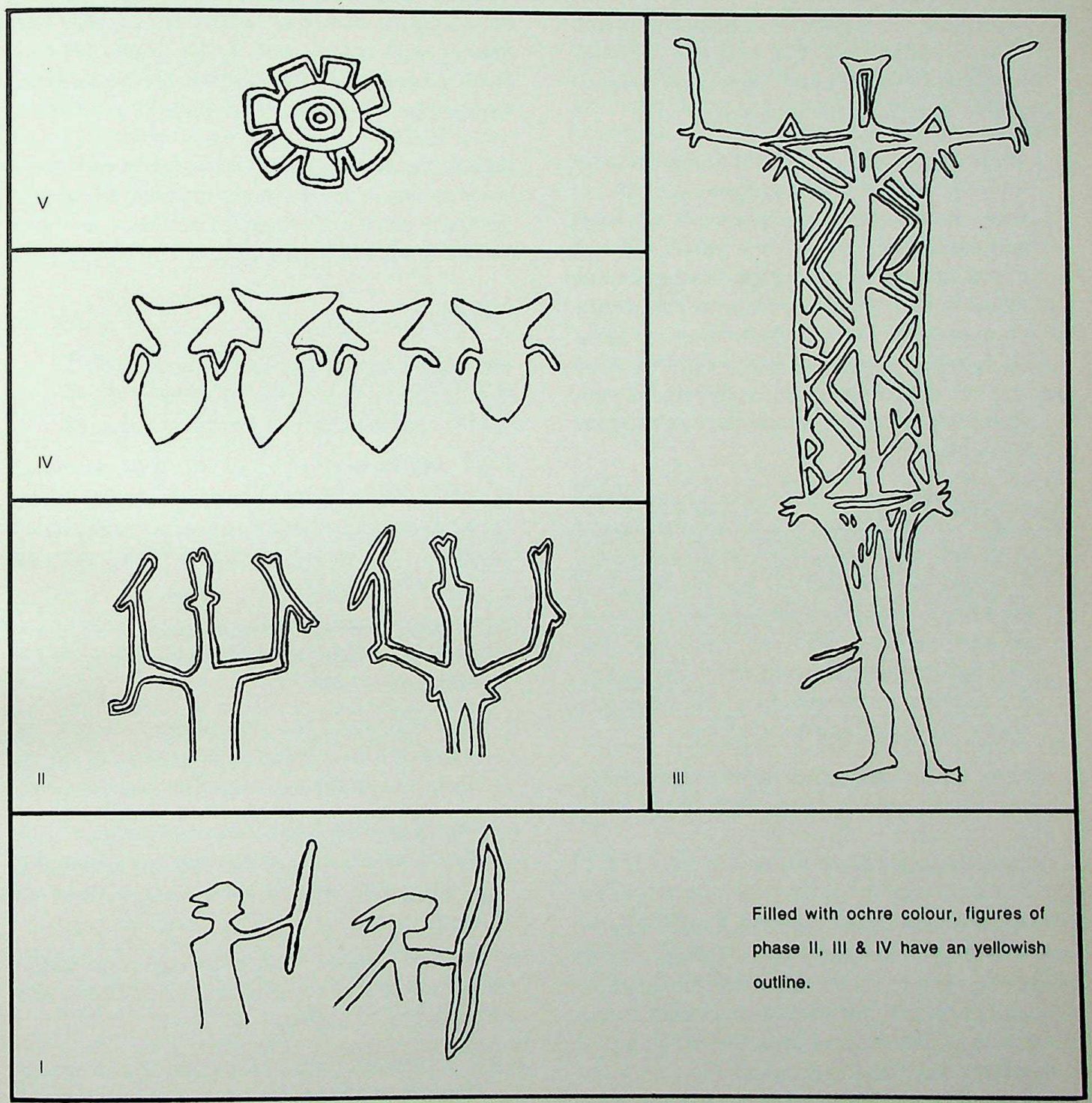

Fig. 5 : Outline of the rock - paintings of Ghoramangar Rock-shelter II.

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a direction and other activities, besides animal figurines. Description of the notable compositions is given below:-

Phase I consists a row of archers depicted in dark ochre or black colour. Their style and colour are comparable to the archers portrayed in the earliest phase of *Kauva Khoh* rock-shelter.

The most important composition of phase II shows a row of human figures male-female and kids, six in all, with upraised hands. They are holding some artefacts in their hands. This composition covers an area of about 19.5 x 13.5 cm. The height of the largest figure is 12.6 and smallest is 4.5 cm. The compositions of phase III which need to be noted are large human figure and an elephant depicted in x-ray style. Besides, a couple of two male figures are remarkable because of their homosexual overtones.

A composition depicting a row of curious looking creatures, hand in hand, is a noteworthy example of phase IV of this shelter and consists four figures resembling half fish and half frog. The outline of these figures are marked with orange shade, while the inner portion is filled with dark ochre. This illustration covers an area of about 28 x 12 cm. The largest and smallest figures of this scene measure 10.7 x 9.5 and 8.7 x 6.8 cm.

Phase V comprises animal figures such as a big stag - *Bārahasiṁhā* in ochre colour.

GOCHARA (KANACH TAR)

Gochara or Gochhra rock shelter is to the west of *Kauva Khoh* shelter. It is just below the highest point of the southern edge of the *Khodwa Pahar* facing south. The shelter is open from three sides and faces to the west and south. It is an ideal place to have a view of the Son valley and dense forest below.

The paintings of this shelter are superimposed in such a way that except the three distict layers rest of them are not separable. A *nilgai* depicted in bichrome deserves special mention because of its natural and beautiful portrayal (Pl. 52). The outlines of the figure are drawn in lusturous white and inner portions are filled with dark ochre of chocolate shade. Rounded bones of ribs apparantly make it an example of x-ray style. Two rows of small dots in white colour around the neck enhance the beauty of the painting. Two muscles over the fore-legs are remarkably depicted.

Besides the above, several human figures with raised hands moving in one direction, x-ray style animals and number of ochre colour illustrations in wash technique are also found in the same shelter.

GORARI

This village is about 1 km. from Robertsganj on Chopan road. It comprises a number of architectural remains. Mention may be made of a few notable ones, i.e. -

1. A slab, measuring 76 x 48 cm., bears the image of two handed *Rāma* depicted in a *rathikā* (niche). He is shown in *sthānaka mudrā.* A *dhanuṣa* (bow) and a *bāṇa* (arrow) are seen in his left and right hands respectively.

2. Another stone slab, measuring 69 x 47 cm., comprises an image of a *Jain Tirthaṅkara* standing in *kāyotsarga mudrā.*

3. The slab, measuring 69 x 59 cm., consists the image of a two handed *Sūrya* in *sthānaka mudrā.* He holds a lotus flower in each of his raised hands.

4. The image of *Sarasvati* measures 89 x 36 cm. The two handed deity is shown standing and playing the *Viṇā* with her right hand, which is rested on the left one.

5. *Nartaka Gaṇapati* form of the elephant headed *Gaṇeśa* is also depicted in a *rathikā* on a slab measuring 74 x 33 cm.

6-7. Two other slabs also bear the depiction of *nartaka Gaṇapati* and *Sūrya* images. Their, measurements are 69 x 48 cm. and 75 x 77 cm. respectively.

8. An architrave is also persisting at the site. It's *lalāṭabimba* comprises the image of seated *Lakuliśa*. This evidence suggests that the temple to

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which this remain was related would have been probably dedicated to lord *Śiva*. A *Śiva-liṅga* installed presently in the sanctum of the temple also confirm this surmise.

Besides the above, other broken slabs and sculptures comprise the figures of deities such as *Gaṇeśa,* seated goddess, *apsarās* in *atibhaṅga mudrā* etc. The remains, under discussion may be dated to the 9th - 10th century A.D. on stylistic grounds.

GOTHANI

This village is situated on the right bank of river Sonbhadra, at a distance of about 7 - 8 km. from Chopan, in block Chopan. The present habitation of the village is on an ancient mound which is 6 m. high. It's extent is in an area of about 0.5 km.

The sections facing the river and those of west, caused by the river and rain-water, consist microliths, medieval red ware, terracottas and structural remains. Basides, the eastern and western ends of the village comprise a group of fourteen temples and one temple, respectively. Several ancient architectural remains such as stone door-jambs, architraves, sculptures and *satī paṭṭa or kīrtti-stambhas* (Pl. 47-50) are also seen fixed in different portions of the temples, placed around them or installed in the fields.

All the temples, the western and eastern, are built in 17th century A.D. The main temple of the eastern group is known as *Somnātha ka mandir*. It's ground plan consists *garbhagṛha, maṇḍapa* and *ardha maṇḍapa* supported by two pillars. The roof of the temple is flat. The door faces west- *paśchimābhimukha.* A *Śiva-liṅga* is installed in the *garbhagṛha*. Eight handed *Siṁhavāhinī Mahiṣāsuramardinī Durgā* (60 x 40 cm.) and *Vaiṣṇavī* (55 x 36 cm.) are fixed in the eastern wall. The images of *Vāmana - avatāra* (85 x 45 cm.), *Śiva* (40 x 25 cm.), *Durgā* (40 x 25 cm.), *Sūrya* (55 x 35 cm.), *Gaṇeśa* (50 x 30 cm.), *Vāmana* (60 x 35 cm.), *Chamuṇḍa* (55 x 40 cm.) and *Gaṇeśa* (50 x 30 cm.) are placed in the *antarāla*.

The *Uttaraṅga* consists the depictions of *Kīrttimukha* and *Gaja - Lakṣmī*. A deity is shown in a niche. An image of *Gaṇeśa* in *sthānaka* pose (45 x 30 cm.), and an *āsanastha Gaṇeśa* (65 x 45 cm.) are placed in the right side to the door, while *Agni* (50 x 30), dancing *Śiva* (40 x 30 cm.), *Nandī* (50 x 55 cm.) and *Viṣṇu* (1.00 x 0.5m.) standing in *samabhaṅga mudrā* are installed to it's left. All the images of *Somnātha mandir* belong to the 17th century A.D.

Two large *Śiva* temples are situated infront of the Somnath temple. Their ground plan consists *garbhagṛha* and *ardha maṇḍapa.* These temples, built over a simple *jagatī,* comprise a low *vedibandha,* a high *saptaratha jaṅghā*- divided in four parts by horizontal mouldings, surmounted by a conical *saptaratha (chaturaṅga)* super structures in elevation. Their doors face east - *pūrvābhimukha.*

A *Śiva mandir* facing west is situated on the nortnern end of this group and to the right of Somnath temple. It's ground plan consists a simple *garbhagṛha* and an *ardha maṇḍapa*.The elevation comprises a low *jagatī, pañcharatha jaṅghā*, and *saptaratha śikhara* surmounted by *āmalaka* and *bijaurā* etc.

Four handed *Viṣṇu* (60 x 40 cm.), *Mahiṣāsuramardinī Durgā* (60 x 45 cm.), *Sūrya daśāvatāra paṭṭa* (61 x 27 cm.) and other deities are installed in this temple. The temple and sculptures are contemporary to that of *Somnātha Ka mandir.*

Another small *Śiva* temple facing east is in the north to this temple group. It consists only *garbhgṛha* in ground plan, while the elevation comprises simple *jagatī, jaṅghā* and shorter *śikhara*. An image of *Brahmā* is placed on either side of the entrance. The temple seems to be built in 17th c.A.D. on comparative basis. However, a door-jamb decorated with the moulds *mṛṇāla - śākhā* and *puṣpa - śākhā,* a *bhūmi āmalaka* - fixed in *jaṅghā* - a few slabs and *śikhara āmalaka* placed in the temple are notable, which are the remains of the earlier temples datable to the 12th century A.D.

A *Śiva* temple, facing north, is built in the north eastern

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corner of the group. It consists an inscription of *samvat* 1675. A simple *garbhagṛha* and *maṇḍapa* are provided in the ground plan. The elevation comprises a low *jagatī* made of one *bhiṭṭa, vedibandha, jaṅghā* and *pañcha-ratha śikhara.* The images of *Gaṇeśa* (45 x 35 cm.), probably a turband king (60 x 30 cm.) and *Varāha avatāra* (45 x 40 cm.) are placed in the *garbhagṛha*. An image of a *chaturbhuja Gaṇeśa* and an unidentified image are installed in a niche of outer wall of the *maṇḍapa.*

Two temples are built behind the Somnath temple. The eastern one amongst them consists a low *jagatī, pañcharatha maṇḍovara* and *pañcharatha śikhara* surmounted by an *āmalaka*. The images of four handed *Mahiṣamardinī Durgā* (65 x 35 cm.), and *Sūrya* (50 x 35 cm.) are installed in the *garbhagṛha.* Two broken *Nandī* are also placed in the *maṇḍapa*.

The second temple comprise a *garbhagṛha* and *maṇḍapa* in plan. It's ground plan and elevtion are *pañcharatha.* A *Śiva-liṅga* is installed in the sanctum. The entrance of this temple and that mentioned above are facing west.

A *Śiva* temple is built to the south of Somnath temple. It comprises a *garbhagṛha* and an *ardha maṇḍapa*. The elevation is same as of other temples of this group.

Five small temples built around the Somnath temple are dedicated to lord *Śiva*. Eight *Śiva-liṅgas* are installed on the ground of the courtyard of the main temple. Besided, four *Nandī,* one *Bhairava,* a few *Gaṇeśa* images, a *mandāraka* (12th cent. A.D.) and other images are lying nearby. Two *satī paṭṭa* bearing *Dēvanāgarī* inscripitons of 17th cent. A.D. are also installed near the stairs of the compound. One of them mentions the names of the builders of the Somnath temple, as Manmohan Ram Pande, et. al, and a date of samvat 1701.

The temple, situated to the west of the village, is known as *Matā Devī Mandir* (Pl. 44). On stylistic grounds, this temple also seems to be of 17th cent. A.D. A ten handed-*daśabhujī Mahiṣāsurmardinī Durgā*, measuring 1.25 x 0.65 m., is installed as main deity in it's *garbhagṛha.*

An architrave of an ancient stone temple, is fixed over the entrance of the temple facing west (Pl. 45). Four handed *Viṣṇu* seated in *lalitāsana mudrā* on *Garuḍa* manifested in human form is depicted on *lalāṭa bimba*. *Vyāla* figures and lady attendants are shown on either ends. In elevation the architrave is decorated by three mouldings-1. simple *phulla - śākhā,* 2. *mālādhārī - śākhā,* and 3. *rūpa - śākhā* consistsing *navagrahas,* in small niches, seated in *lalitāsana mudrā*.

A broken door-jamb measuring 1.22 x 0.33 m. contemporary to that of the aforesaid architrave, is placed near the temple (Pl. 46). It is a *pañcha-śākhā type dvāra stambha* which bears *patra-śākhā, puṣpa-śākhā, rūpa-śākhā* consisting *mithuna* figures, *stambha-śākhā* with *kiṅkaṇikā* motif emerging from *ghaṭa pallava* and *śrī vṛkṣa - śākhā*. A *nagī* with folded hands, under the shadow of a serpent hood, is seen below the earlier two moulds. While a dwarfish *kichaka* or *bhāraputraka* is shown supporting the *stambha śākhā* from below. River goddess, either *Gaṅgā* or *Yamunā* is depicted standing on the left side of the *pedya* in *tribhaṅga mudrā*. She holds a lotus flower in her right raised hand. Her left hand is rested over the right shoulder of a dwarfish lady attendant. Besides, another lady attendant - the parasol bearer *chhatradhāriṇi* is present by her side. The face of the goddess and her mount are broken. A *Śiva gaṇa* is standing in the extreme left with a broken trident in his left hand.

The above mentioned architrave and door - jamb may be dated to 9th -10th century A.D. On the basis of these remains it may be suggested that a few temples of that period, dedicated to lord *Viṣṇu* and *Śiva* once existed in this village.

GOTHI BANDH

This village is about 29 km. from Robertsganj near Khaliyari road. A brick road *(kharanja road)* leads to this place from Oini Misra village, which is about 4 km. from Gothi *bandha.* To the south of this village is a circular mound of stones, which appears to be of a megalith.The traces of cap stone and chamber are not clear. Pottery sherds found from this site mainly represent the

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following ceramic industries.

1. *Red Ware*
2. *Black & Red Ware*
3. *Grey Ware*
4. *Black Slipped Ware (?)*

The only type represented by a sherd of Black Slipped ware is that of a convex sided bowl (?).

Besides the megalith and ancient potteries several remains of stone temples such as sculptures and door-jamb are also recorded from this place which are placed below a *pipal* tree and in the field.

GURET

This village is 6 km. from the nearest bus stop Ghorawal. The road from Ghorawal to Divan is metalled and onwards *kuchchā*. A water tank adjoins the village to it's south. Remains of an ancient temple known as *Śaṅkara ji ka mandir* are noticed in it's northern part. Their description is as follows :-

1. *Umā-Maheśvara* - This sculpture, measuring 36 x 24 cm., bears an image of *Umā-Maheśvara* in *aliṅgana*. Four handed *Maheśa* is seated in *lalitā-sana mudrā*. The pose and attributes of his hands from right to left are as follows - (1) broken, (2) trident *(triśūla)*, (3) broken and (4) *stanadhara*. He is decorated with *jaṭājūṭa, ekāvali, yajñopavita, śrī-vatsa, uttariya* and *padma kuṇḍala* etc. The right hand of the *Umā*, seated on the left thigh of *Śiva* is placed over his right shoulder. She is wearing a *mālā, nābhichhandaka, uttariya,* etc. The *Brahmā* and *Viṣṇu* are shown on ether sides of the sculpture. *Haṁsa* the mount of *Brahmā* is depicted below him. While the *Viṣṇu* is in *yoga-nārāyaṇa* form. The *Kārttikeya, Gaṇeśa* and *Bhṛṅgi* are seen on the pedestal. The image is datable to 10th century A.D.

2. *Hanumāna* - The sculpture, measuring 1.00 x 0.42 m., bears an image of *Hanumāna* standing in *pratyāliḍha mudrā*. His left foot is trampling a demon, while the right is placed on pedestal. His right hand is raised over the head in slapping pose *(chapeṭāghaṭa mudrā)*. While the left is brought near the chest . A dagger is shown tied to his right *kaṭibandha* (waist band). He is wearing a long *vanamālā*.

3. *Uttaraṅga* - An architrave placed here measures 1.68 x 43 cm. *Gaṇeśa*, seated in *lalitāsana mudrā*, is depicted on its *lalāṭa-bimba. Patravalli* motif is executed on either sides of the *lalāṭa-bimba*.

4. *Stone-pillar* - The length and radius of a pillar placed here are 1.00 m. and 0.34 cm. respectively. It's lower and upper portions are sixteen and eight sided. Another pillar measuring 2.42 cm. is also lying by the side of the above.

Apart of the antiquities mentioned above several other remains of ancient temples are also found from the same place. According to the villagers, two large stones bearing inscriptions were noticed here, which are fixed into the plinth of a modern temple.These remains are datable to the 10th to 12th century A.D.

JANAR

This village is 6 km. from the nearest bus-stop of Ghorawal. The approach-road to the village is *kuchchā*. Three water-tanks adjoin it in the south and one in the west. Dilapidated remains of an ancient temple are located to the south of this village, which consist baked bricks, sculptures and pillars etc. Their description follows below :-

1. *Sūrya* - This image made of white sand-stone measures 49 x 31 cm. It's lower portion is broken. The standing *Sūrya*, shown in *samabhaṅga mudrā*, is two handed. He is holding two lotus flowers with long stalks in his both the hands. His long boots *(upānaha)*, *kuṇḍala, maṇimālā, Kaṅkaṇa, mekhalā, yaviyāṅga* and *uttariya* are notable. An attendant is standing on his either side. Their right hand is raised in *abhaya mudrā*, while the left hand holds a spear - *śakti* and a pen respectively.

2. *Śiva-liṅga* - This 79 cm. high *Śiva - liṅga* is made of

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white sand stone. It's radius is 21 cm. The upper, middle and lower parts - the *Iśana, Viṣṇu* and *Brahma-bhāga,* measuring 23, 20 and 23 cm. are circular, eight sided and four sided respectively.

Other images, besides the above, are badly broken, which consist *Viṣṇu, gajasiṁha, stambha* and remains of miniature temples. The thickness of the bricks is 5 to 6 cm. All the sculptures and remains may be dated to about 10th .A.D.

KANDHARA

This village is 11 km. from Ghorawal via *Harna Khuri.* It consists a number of remains of stone sculptures and temples. Notable amongst them are described below :-

A sixteen handed *Chāmuṇḍā* image is installed in a modern temple built in the village (Pl. 53). This stone image measures 1.23 x 72 cm. The body of the deity is emaciated. She is *ūrdhva keśi*, shown in dancing pose. She has raised *gajacharma* over her head like a *vitāna* with two of his extra hands. Two of her right hands hold a knife or *kṣurikā* and a bowl. Normal left hand is in finger licking attitude. A *khaṭvāṅga* and a human head are apparent in two of her left hands. Rest of the arms are either broken or their attributes are not recognizable. She wears a *muṇḍa-mukuṭa, karṇa-kuṇḍala, sarpa-hāra,* large *muṇḍamālā* etc. Her mount a human corpse - *śava* - is shown behind her, lying on the pedestal. Two of her devil attendants, dancing in nude, hold human head and a *kṣurikā* in their hands. A dog is seen jumping over the corpse. Left leg of the deity is broken below the knee.

The stone image, measuring 30 x 25 cm., shows seated *Gaṇeśa* in *lalitāsana mudrā.* Elephant headed god is with *sūrpa karṇa*, pot bellied, *sarpa yajñopavita*, etc. The attributes of his right hands are not clear. He holds a sweet-bowl in his normal left hand and is picking the sweets with his normal right hand. Probably an *aṅkuśa*, is placed to his lower left side. Further left is seen a female figure standing in *tribhaṅga mudrā.* She holds her *uttariya* with the left hand.

The broken stone image of *yogiśvara Viṣṇu* is a rare example of it's type (Pl.106). It's present measurement is 37 x 33 cm. It shows the four handed god seated in *yogāsana mudrā* over a lotus flower. He is decorated with *kiriṭamukuṭa, kaṇṭhahāra* etc. The attributes of his right hands are broken beyond recognition, while the normal and extra left hands hold a *śaṅkha* and a *chakra* respectively. A lotus flower is seen behind his head. An attendant is seated to his both the lower sides. Upper left side of the back slab bears a *mālādhāri vidyādhara.* On stylistic grounds this image is datable to the 9th-10th cent. A.D.

A stone sculpture, measuring 97 x 68 cm. bears an image of *Narasiṁha avatāra*. The four handed lion-faced god is tearing the stomach of *hiraṇyakaśipu,* lying helpless on his left thigh, with his two normal hands. He holds the legs and head of the demon by two of his extra hands. Except the bowl and a *gadā*, the attributes of his other hands are not clear. A demon is shown being trampled under his right leg, while another holding a sword and shield is in attacking posture, to his lower left side. A devotee with folded hands in *namaskāra mudrā* is depicted to his lower right side. The upper corners and middle portions of the back slab bear *mālādhāri* couple and *vyāla* figures. A full bloomed lotus flower halo is enhancing the grace of the deity. The image appears to be of 10th cent. A.D.

A rare depiction is noticed on a pillar placed in the portico as a support. It shows a female figure with a bowl in her hands, raised in offering pose. She is standing in *samapāda mudrā,* and is wearing *karṇa-kuṇḍal, kaṇṭhahāra, stanahara, mekhalā* and folded lower garment. A scarf is seen around her shoulders. The rarity comes in the depiction of a male and female figure on her each foot respectively. A male figure is also portrayed on the other side of the same pillar in similar manner. A large vase is rested over his head (Pl. 54-55).

KAUVA KHOH

Kauva Khoh or Kaua khoh rock shelter is located to the

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south of village Baghmanwa. A forest road from Churk leads to this village via Mau Kalan and Cherui villages. From Baghmanwa to this shelter is a walk of about 5 km. on foot through dense forest. The shelter is to the right to a small stream and nearer to the southern end of the *Khodwa Pahar.* Further south is the deep scarp and below that is dense forest extended upto the river Sonbhadra. A few more shelters are also noticed on the same ridge, on which *Kauva Khoh* rests. These shelters are profusely painted.

The main shelter measures about 90 x 5 x 5 m. which may accomodate a number of persons at a time. Fluted cores, microlithic artefacts, chips, sherds of red ware and a few pieces of burnt charcoal are found in the depressed portions of it's floor. The material seems to be mixed, may be due to the erosion and other natural reasons. The area around the shelter also reveals the similar artefacts.

The wall and ceilling of this shelter have been used as a permanent canvas for painting from very early times. The compositions are executed on one upon the other in many examples.

Because of this pattern about 8 layers of the superimposed paintings have been observed at some spots. (Pl.58; Fig. 6) Their general sequence is given below :-

1. Tiny figures portrayed in dark ochre turned black or in black colour itself are in the lowest layer. Hunting scenes and human and animal figurines are the main themes.
2. Ochre colour paintings portryed in wash technique superimpose the aforesaid paintings. The motifs include mainly human and animal figurines. A few of them have white or yellowish out line.
3. Phase III is also represented by the ochre colour paintings, which include mainly human and animal figurines. A few of them have white or yellowish out line. Two stenciled hand-prints are also found related to this phase.
4. The paintings of phase three are superimposed by the ochre colour paintings in x-ray style.
5. The next phase, superimposing the earlier, is in the form of white paintings. The composition comprises a row of men moving to their left, followed by two load bearers and a few animal figurines.
6. White paintings are again superimposed by a layer of ochre colour paintings.
7. Seventh layer of paintings are in bright ochre colour. These depictions are in the best state of preservation and comprise mainly battle and hunting scenes.
8. A few white coloured paintings are seen superimposed over the portrayals of layer seven.

The fishing scenes and battle scene are the most important and rare representatives of phase I. Earlier scenes show a fish being hunted by hooks, probably attached to the long rods. This portrayal of fishing in such an early phase is the only example of it's time in the Sonbhadra - Mirzapur area.

The battle scene consists a row of archers aiming and shooting in front (Pl. 57). They are facing to their right. A volley of arrows are in the air poised towards them. A few of them are nearer to the aforesaid archers and some are in the mid way. But the archers of the opposite side are not seen, probably because of the very bad state of preservation. Generally battle scenes are not found in the earliest phase of the rock paintings and as for Sonbhadra-Mirzapur area is concerned this is the only example.That is why this depiction becomes a rare example.

Two *hunting scenes* of phase III - IV are also notable. One of them is a composition depicting bison-hunt scene (Pl. 59). The bison (Indian gaur) is surrounded and being attacked from all the directions by as many as seven hunters with their barbed spears and arrows. Several spears and arrows are embedded into the bison's chest and back. The wounded animals has thrown a hunter in the air by his horns. The bison is depicted in x-ray style showing ribs and lung. This scene is gradually defacing because of the chipping of the rock surface.The area covered by this scene measures approximately 90 x 30 cm.

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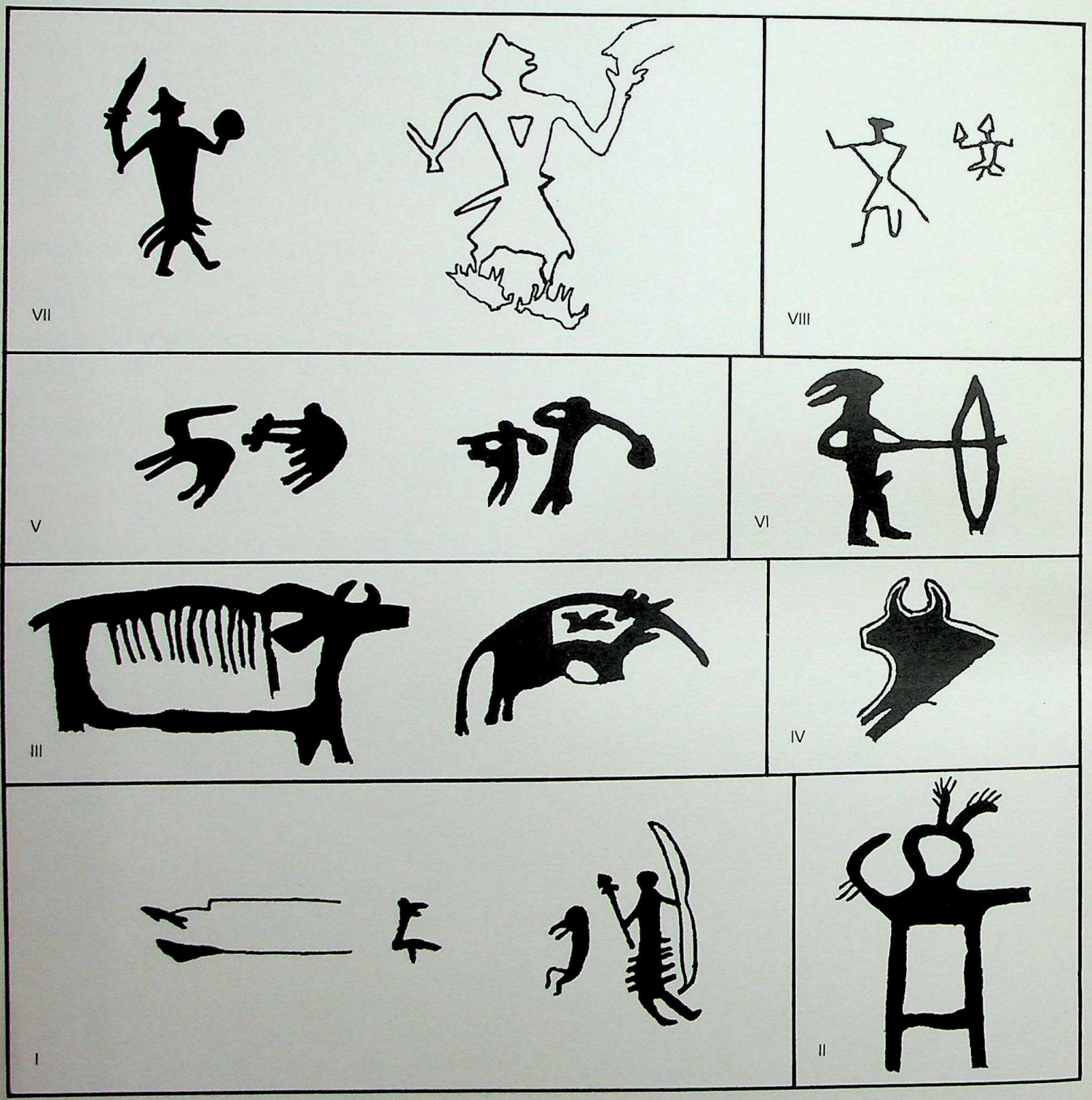

Fig. 6 : Line drawings of the Rock - paintings of Kauva Khoh in order of different phases (see also Pl. 58). Filled with black or blackish ochre (phase I), ochre (phase II, III), ochre and white with an outline in white (phase IV), white (phase V), ochre (phase VI, VII, VIII).

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The second scene illustrates the hunting of an iguana or crocodile (Pl. 60). The reptile is shown attacked by an archer from the front with a multi barbed arrow. A few hunters are also charging from behind. The x-ray style portrayal of the prey is notable. The composition measures about 76 x 50 cm.

A dance scene depicted in a small rock shelter rested over the main shelter needs to be mentioned herein (Pl. 56). This scene comprises a number of dancers in different dance-poses holding bows, barbed spears or harpoons and other weapons. The expression and skill of depiction as reflected by this scene is praise worthy.The rythm and fluidity of the dancers are remarkable. The chieftain or the chief dancer depicted in the centre is wearing a long feathered headgear and holding a barbed arrow or harpoon in his left hand and an arch in the right. His body takes 'S' shape and shows full rythm of dance.

The largest compositon, covering an area extended over 7 m. in length and about 1 m. broad is depicted in the main shelter. It belongs to the phase VII of Kauva khoh. The scene depicts a war scene. It shows two groups consisting warriors besides camel, horse and elephant riders. The soldiers are armed with bow and arrows, spears, swords and shields. Two six armed twin faced figures are shown in the midst. Besides, a warrior shown in the right group is the most attracting because of his extraordinary large size in comparision to the other figures of the composition (Fig. 7). An elephant is shown trampled by both of his feet. His shoulders are broad, waist line is thin and chest proportionate. He is wearing a frilled costume swaying above his knees. A sword is tied to his waist, and a long spear is seen in his left side.

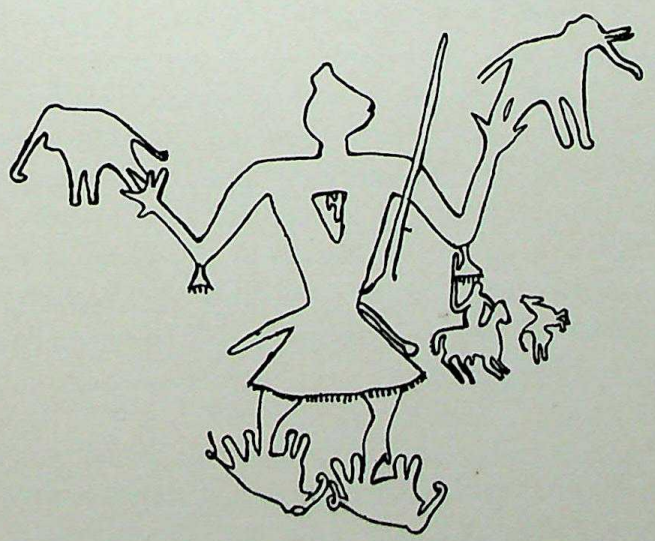

Fig. 7 : Outline of the Rock-painting of Lorika, Kauva Khoh.

The scene, mentioned above may be related to the very popular folk lore of the area the *Lorikāyana.* The hero of this tale is *Lorika,* an *ahir* by caste. His extraordinary courage, strength and feats are highly acclaimed. He is said to have crossed the river Son and traversed the distance between the two fortresses in one leap and splitted a huge rock in a single stroke of his mighty sword. The folk lore tells that this valiant youth use to sway like an elephant, roar like a lion, adore with *'chhapana chhūri'* (fifty six knives), a sharp dagger, shield, python skin belt and a heavy armour, while entering the battle field.

" चलतारे लोरिक जैसे चले हो मतवाल।
छप्पन छुरी गहेला पैनी गहे कटार,
बायें दाबे आड़नी सुरुमा दहिनवे हथियार।"[23]

" खींचत ना पेटी गंजड़े का
अब बीर अनव पहिरत बाये अनरखी।
गोड़वा गुलबदन तमान अब फेर बान्हत
पेटी अजगर का, जामे गोली चिपटवा हो जाये।
देहियां कसत जिरही लोह वाला
जेमे नौ मन लोहा अमान।"[24]

It is also said that goddess *Śāradā* accompanied by *Vighina* and *Kaṅkāra*, herself adorned his flag to help and bless him in the battles,. He was not only a brave fighter but a deep lover, too. His affairs are sung as the tales of *'Lorika-Mañjari'* and *'Lorika-Chandā'*. It is well known that many of the battles were fought often because of the beautiful women. *Lorika* also did the same in order to get his beloved. He crossed the river and roared with a deafening sound. Nine mounds of *'Sindūra'* have been washed away, several times, as a consequence of his ravages-

"बाएं बोले बिधिन दहिनवे बोले ले हो कंकार।

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मइया पुजेली धजा पर हो गइली तैयूयार।
चौसठ जोड़ा जोगिन जे कर संग में मेंड़राय।
लोरिक के कइले बा देवी अंचरवा का अपना छांव।"[25]

The tales of *Lorika* became very popular and it's popularity extended over Bihar, Nepal (the tarai region) Madhya Pradesh and Gujarat etc. Lateron *Mullā Dāud* wrote his famous work *'Chandāyana'* based on the tales of *'Lorika-Chaṇḍa'*.[26] also prepared in the preceding period. A few leaves of them are in the collections of the museums in India and abroad.[27] Modern publications, based on regional themes of *Lorika*, are also available. These texts also mention him single handedly pulling out king Mahuar's elephant from a pond, and catching it by it's leg and throwing it away in the war.[28]

The tales of *Lorika* mentioned above, are significant in the context of the depiction of the war-scene under discussion. The warrior, with an elephant in each of his hands and an elephant trampled under each foot may be identified only with the legendary warrior *Lorika*, the only known person who could have done this feat. Likewise, the six handed twin faced divine figures depicted amidst the scene might be the figures of *Vighina, Kaṅkāra* or one of the 64 pairs of *Yoginis.*

The date of *Chandāyana* is 14th century. A.D. Hence, the tales of *Lorika* might have started earlier to this date, because in the beginning it would have been sung orally and after it attained enough popularity, *Mullā Dāud* would have penned it in the form of *Chandāyana.*

A radio carbon date i.e. PRL 1070 ± 130 years B.P. is also available for the carbon sample collected from the surface of the Kauva Khoh.[29] The assemblage from which this sample is taken also contained faceted and rubbed pieces of hematite, microliths and a few sherds plain Red ware. Possibly the hematite might have been rubbed to prepare the colour for painting purposes and a few of them might belong to the period to that of *Lorikāyana* - scene. Therefore, on the basis of above evidences and the costumes and weapons shown in the painting, this scene may be placed between 10th to 14th century A.D.This composition consists additional importance for one more reason that it is the earliest known depiction of the *Lorikāyana* - episode.

KHAJURI

This village is about 20 km. from the village Harna Khuri. It is easily approachable from Shivadwar. At least one magnificent stone temple, evident by a number of architectural remains, once existed here. The remains comprise two jambs and a few slabs. The jambs, though not fully carved, show excellant workmanship. Their Upper portions are decorated with *puṣpa-śākhā, rūpa-śākhā, stambha-śākhā* and *patra-valli*. Two additional *paṭṭis* are also provisioned on the either side of the jamb. The lower portions or the *pedyas* comprise the river goddess *Gaṅgā* and *Yamunā* alongwith their attendants and *śaiva dvārapāla.* River goddesses are standing over their respective mounts the *makara* and the *kūrma*, in *tribhaṅga mudrā.* Their one hand is rested on their waist and supported by the shoulders of the attendants standing to their sides. The second holds a *maṅgala ghaṭa.* A female attendant is raising a parasol over the *Gaṅgā*. *Śaiva dvārapālas* are four armed and standing in *tribhaṅga mudrā. Akṣamālā, sarpa, triśūla, bowl* and *khaṭvāṅga* are shown in their hands. The *dvārapāla* standing besides the *Gaṅgā* is decorated with a high *jaṭājūṭa,* while that shown with the *Yamunā* wears a *muṇḍa - mālā (bhāla paṭṭa)* around his head. A fat dwarfish attendant is depicted in dancing pose near the feet of *dvārapālas.* A bull is seen standing to the left of the *dvārapāla* shown with the *Gaṅgā.* A thin *paṭṭikā* supported by a *bhāraputraka* consists *mālādhāri māṅgalya vihaga, Lakuliśa, Śiva-liṅga* being worshipped by the devotees and a peacock. A nagi and a *nāga* with folded hands in *namaskāra mudrā* are depicted over the *Gaṅgā* and *Yamunā* respectively. Seven headed serpent hood is providing a gracefull look. The *rūpa - śākhā* consists numerous small niches accomodating the amorous couples. The jamb with the depiction of *Gaṅgā* and that with Yamuna measure 1.49 x 0.50 m. and 1.51 x 0.50 m. respectively.

The stone, slabs seem to be originally placed on the *bhadra bhāga* of the ancient temple, comprise a *rathikā* flanked with a pilaster on either side. The *rathikā*s are surmounted by a *chandraśālā.* The upper and middle

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portions of the slab are seen decorated with floral motifs and *vyāla* figures. Four handed *Naṭarāja Śiva* placed within one of the *rathikā*s is decorated with high *jaṭājūṭa*, *kaṇṭhahāra* and a long *muṇḍa - mālā.* His normal left hand is in dancing pose, known as *gaja-hasta mudrā,* while the normal right hand is raised in *abhaya mudrā.* Rest of the hands hold a *khaṭvāṅga* and a flower. His mount *Nandi* bull seated to his lower right side is looking towards him. This image measures 70 x 37 cm.

The only example of *Ardhanariśvara mūrti,* of Shivadwar area, hails from site is depicted in the second *rathikā*. The syncretic god is shown standing in *tribhaṅga mudrā*. The attributes of his hands are as follows- (1) not clear, (2) a trident, (3) a *darpaṇa*, and (4) a vase. The mount of *Śiva Nandi* bull is standing in the lower right side, while the figure executed in the left side is not clear.This image measures 70 x 31 cm.

The presence of a *Śaiva* attendent on the door-jambs, depictions of *Lakuliśa*, and a *Śiva-liṅga* worship and the images of *Naṭarāja Śiva* and Ardhanāriśvara strongly suggest to surmise that the temple to which these remains belong might have been dedicated to lord *Śiva*. On stylistic grounds, it may be dated to the 10th c.A.D.

KIRWA GHAT

Kirwa Ghat or Kerwa Ghat is about 6 km. west to village. Ghoraghar on the way to Markundi valley. This pass is also approachable from Salkhan located in the Markundi valley. Two painted rock shelters are to the right, three to the left of the pass in the scarp and one over it, while one large shelter is about 150 m. north-east to the *ghāt*.

These shelters consist the paintings of roughly three phases. The compositions of Ist phase are mostly related to the hunting activity and are portrayed with ochre colour. Three of them need elaboration. Fore-

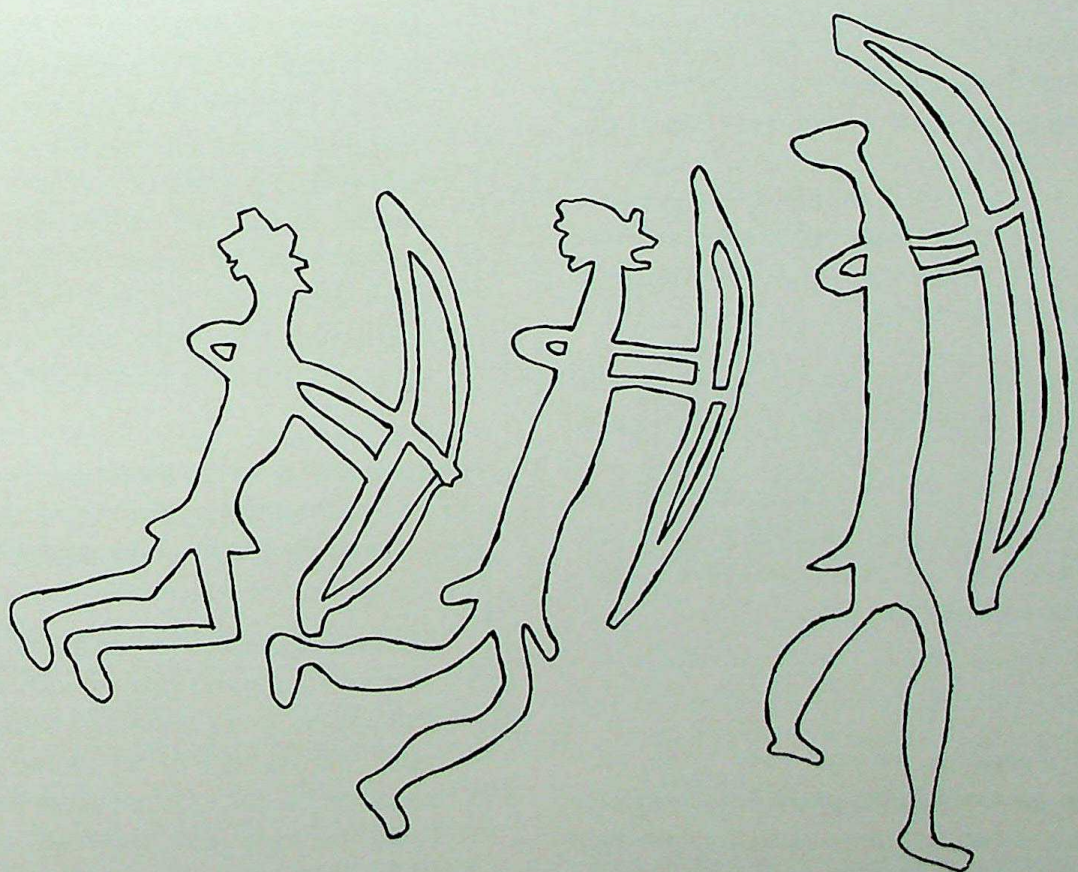

Fig. 8 : Outline of the archers depicted in the rock - painting, Kirwa.

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most amongst them illustrates a deer or a *nilgāi* being surrounded and attacked from all the directions by spear or arch-holder hunters (Pl. 61). An arrow is seen embedded in his chest, just below the neck. The expression of pain due to the wound is reflected by the open mouth of the prey. The multi barbed fore-head of the spears and x-ray style portrayal of the animal are notable.

The second scene of this phase, shows an episode of elephant hunting, and covers an area of 1.18 x 0.32 m. It comprises three tuskers in a row. A hunter wearing a beautifully decorated headgear is charging with a large multi barbed spear on elephant. The fore-head of the spear in seen piercing in the chest of the prey. X-ray style of depiction of the elephant is notable, who is holding something in the raised trunk. Three human figures are shown to his left.

Third scene depicts a large crocodile being attacked by an archer. Two men, one unarmed and second with an arch are standing behind him. The tongue of the reptile is splitted into two parts. Ochre colour is used for painting. This illustration covers an area of about 94 x 41 cm.

IInd phase of the paintings is represented by the x-ray style portrayals of the animal figures.The pattern of x-ray is different from the earlier examples. It shows a check-pattern instead of ribs or lung.

IIIrd phase is marked by the paintings in wash technique. The outlines of the figures are thick and darker.

A row of three archers (Fig. 8) is noticeable for their headgears, fluidity and supple movements. Their well built proportionate body and fleshy calfs have no parallels in th Sonbhadra-Mirzapur area.

KURARI

This village is situated on the right bank of the river Sonbhadra. The approach to this place is from Chopan via Obra by bus. While one may reach here on foot straight way from Chopan via Gothani and Agori et. al; to the west, or from Ghorawal via Duara - Mahadeva and Silpi village. A modern temple known as *Kuṇāri Devi ka Mandir* is located on the eastern end of the village near a small stream called *Kundava Nala.* Obviously the name of the temple is derived on the name of *kunda* because it is built near it.

The main deity installed in the *garbhagṛha* is shown seated on *garuḍa*, who is shown in anthropomorhic form. it's measurement is 1.43 x 73 cm. (Pl. 67). A wheel *(chakra)* is seen in each of her three extra right hands. Two normal hands, suspended below, are broken from the wrist, while one of the right hands is partly broken. Rest of the left hands are completely broken. She is decorated with a high crowned *jaṭājūṭa, sarpa kuṇḍala, kaṇthahāra, graiveyaka, bhujabandha, kaṭi-sūtra* and a long *mālā.* An illuminating hallow, decorated with a full blown lotus, is carved behind her head. Lady attendants are shown seated or standing to her lower sides. A male figure is seated in *yogāsana mudrā* to her lower right side. The middle portions of back slab bear *vyāla* figures. A male figure probably an *arhat* seated in *yogāsana mudrā* with two attendants on either side is depicted on the top of the *parikara*. Two *mālādhāri* couples are flanking by the sides of the halo. The mount is wearing *sarpa-mālā, sarpa-kuṇḍala* and *sarpa* bangles etc. On the basis of the *chakra* attribute in her three hands this deity may be identified as *Chakreśvari*. She might have been holding the same attribute in her three extra left hands also.

Numerous other stone sculptures are also placed in the niches of the modern temple and lying haphazardly. The description of the notable ones is given below :-

Siṁhavāhini Durgā - This sculpture, installed in the southern niche measures 40 x 45 cm. It bears a four handed image of the deity seated in *lalitāsana mudrā* on the back of her mount lion (Pl. 70). A flower and a *śakti* are shown in her right hands. Lower left hand holds a broken trident (?), while the attribute of the upper left hand is not clear. She is decorated with a high *jaṭājūṭa, karṇa-kuṇḍala, kaṇthahāra, graiveyaka, kaṅkaṇa, kaṭi*

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sūtra, nūpura and *sārī*.

Another broken image of *Durgā* is placed outside the door of the temple (Pl. 71). It measures 40 x 50 cm. The deity is shown seated in *lalitāsana mudrā* on a full blown lotus. Her upper right hand is completely broken away. A bowl is apparent in the lower right one. The attribute of the upper left hand is not clear. Lower left is placed on her left thigh. The portions of the head and the neck are broken. She is wearing an *ekāvali, graiveyaka, kaṅkaṇa, kaṭibandha* and *nūpura.*

Gaja - Lakṣmī - Two images of this deity, representing two different forms, are present at this site. One of them is an example of *Gaja - Lakṣmī*. It's right side and the portion below the waist are broken away. The deity holds a lotus flower in her only, persisting, left hand. An elephant is shown over the lotus annointing the goddess. She is wearing *karṇa-kuṇḍala, kaṇṭhahāra* and *graiveyaka*.

The second image, shows a four handed deity seated on an owl (Pl. 69). Except the bowl shown in her lower right hand, the attributes of the other three hands are not clear. Her high *jaṭājūṭa* is decorated with a crown. She is wearing *karṇa-kuṇḍala, kaṇṭhahāra, graiveyaka, keyūra, kuṇḍ-ala,* etc. Either side of the back slab and the portion below the ankles of the deity are broken. It's present measurement is 50 x 37 cm.

Indrāṇī - An almost intact image of *Indrāṇī* is placed in the back side of the temple (Pl. 68). It's measurement is 60 x 35 cm. The sculpture shows the four handed deity seated in *lalitāsana mudrā* on a high couch. Her right leg is rested over a lotus *piṭha*. She is decorated with *ekāvali, graiveyaka, bhuja bandha* and *kaṅkaṇa* etc. Her lower right hand is in *varada mudrā.* A thunderbolt *(vajra)* is seen in her upper right hand. The attributes of left hands are not clear. The back slab is plain, while the halo is decorated with lotus petals. Her mount elephant is shown seated on the pedestal behind her right leg. The face, right breast and portions of left hands are partly broken.

Varāhī - This sculpture, is placed in a niche of the southern *jaṇghā*. It's measurement is 38 x 45 cm. The four handed goddess bears a *śakti* and a *paraśu* in her two hands. The attributes of other hands are not clear. The deity seated on her mount *varāha* is decorated with *ekāvali, graiveyaka* and *bhujabandha* etc. Lotus petalled halo is notable.

Pārvatī - This image measures 70 x 38 cm. It bears the four handed deity in standing posture. Her all the hands are broken.

Nārasiṁhī - This image measures 40 x 54 cm. (Pl. 72). It shows a deity, with furious looking lion face and four hands, seated on her mount lion. The attributes of her hands are not clear. Her halo is lotus petalled. She is decorated with *kaṇṭhahāra, graiveyaka, bhujabandha, kaṭi-sūtra* and *nūpura* etc. The image is broken from the waist. It's upper portions from top and either side of the back slab are not persisting at the present.

Yugaliyā mūrti - A broken sculpture bearing the image of a male and a female figurine is also present in the assemblage - gathered below a tree near the temple (Pl. 65). Both of them are shown seated on separate cushions. The upper portion above the waist, of the male figure is broken. However, a *nakulaka* in his left hand is quite apparent. Female figure holds a *bījapūraka* in the right hand and a child in her left lap. She is wearing *kaṇṭha-hāra, graiveyaka,* a long garland, etc. and seated in *lalitāsana mudrā.* Flat pedestal also consists male figures - seated in *lalitāsana* with raised hands in *abhaya mudrā,* and male and female attendants etc.

Kṛṣṇa Lilā Slab - A slab comprising Kṛṣṇa lilā-scene shows *Yaśodā* churning the curd (Pl. 66). While *Kṛṣṇa* is anxious to take out the butter from the pot.

Apart of the afore mentioned important sculptures, a number of other badly damaged images consist the figures of *Bhairava, Daśāvatāra paṭṭa, Chāmuṇḍā, pari-*

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kara-paṭṭa of Śaiva image bearing the depictions of *chauri* bearers and other attendants, *vyāla* figures and architectural pieces. The images under discussion except the *Chakreśvari* which seems to be of 10th century A.D., may be dated to the 9th cent. A.D., on stylistic grounds. A few of the *matrikā* - slabs bear faded inscription on their pedestal. These antiquities provide enough evidence to surmise that several temples belonging to the 9th - 10th century A.D. once existed here.

Three large size images of the preceding period, (approx. 11th cent. A.D.) are also recorded from Kurari. Their salient features are as fallows :-

1. This life size image measures 1.70 x 0.88 m. It shows the four handed lord *Viṣṇu* standing in *samabhaṅga mudrā*, decorated with a high *kiriṭa mukuṭa, karṇa - kuṇḍala, kaṇṭhahāra, vanamālā, yajñopavita, bhujabandha, kaṭi sūtra, kiṅkaṇikā* and *nūpura*. Except the upper left hand holding a *chakra* rest of them are broken. *Triratha* pedestal is plain, which consists several male and female attendants. Goddess *Lakṣmi* and *Sarasvati* holding a lotus and *viṇā*, respectively, are depicted on back slab, above the attendants. On the upper left portion, to the lotus halo, are seen the *mālādhāri* couple and *vyāla* figures.

2. The second image of *Viṣṇu* is about 1.02 m. high and 50 cm. broad. He is standing in *samabhaṅga mudrā*. The pose and attributes of his hands are as follows - (1) *varada mudrā*, (2) broken, (3) *chakra* and (4) *śaṅkha*. *Kiriṭa mukuṭa, graiveyaka, vanamālā* etc. are the notable decorations. A female and a male attendant are depicted to his lower sides.

3. The third image also consists almost the same attributes mentioned in the context of above sculptures.

A few *sati paṭṭa* bearing the figures of warriors, worshipers, hand and *Sūrya-Chandra* are also found near the temple, which are datable to 13th to 18th cent. A.D.

LAKHMA

Lakhma Pahar is a small hillock known to the inhabitants of the nearby villages. From Churk to village Ghoraghar, via Mau Kalan and Cherui is approachable through a forest road. It is advisable to take a guide if someone likes to visit the sites of this area, so that he may reach to the proper site through the shortest trek. Three painted rock shelters are noticed on this hillock.

The shelters comprise three to four phases of the paintings (Pl. 73, 74, 148). The phase I comprises several figures of fishes and other motifs executed in wash technique.

Phase II, superimposing the earlier, contains the animal figures in x-ray style, hunting scenes and other activites. X-ray style depictions may be sub-divided in two groups :- (1) Those shown with foetus, and (2) illustrated with internal parts such as ribs and lung. Three examples of first category are noticed here, i.e. a deer, an iguana and a curious loking unidentifiable creature. One wild buffalow with dark outlines is remarkable for the depiction of his eyes. Perhaps this is the only example of this phase comprishing eyes.

Phase III, consists human, animal and other figurines in ochre colour. A scene of tree-climbing is apparent.

Phase IV, is marked by dark ochre colour human and animal motifs etc. It contains an illustration of a snake, which is the only example of this reptile in the rock paintings of this area.

LASDA

This village is at a distance of about 0.5 km. to the north of Robertsganj-Ramgarh motor road and about 5 km. from Robertsganj. A small mound, measuring 15 x 15m., is located to the north-west of the village near a pond. Numerous architecural remains of ancient stone temples are fixed in the walls of a modern temple built over it. Besides, a few are placed in the sanctum and a large number of them are scattered, around the temple. The description of the important one's is as follows :-

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1. *Śaiva dvārapāla* depicted on a stone slab measures 45 x 10 cm. A spear is seen in his right hand and left rests on the thigh.
2. *Viṣṇu*- This image measuring 76 x 40 cm. shows four handed god in *sthānaka mudrā*. His upper right hand is broken. A *chakra* is seen in his upper left hand. *Padma puruṣa* and *śaṅkha puruṣa* are depicted on his either lower side.
3. *Prekṣaṇikā* (meas. 30 x 10 cm.).
4. *Gaṇeśa* (meas. 40 x 20 cm.).
5. *Chāmuṇḍā* (meas. 40 x 20 cm.).
6. *Stone pillar* (meas. 1.30 x 0.21 m.) - This pillar comprises numerous depictions of *Kṛṣṇa lilā* scenes composed in small niches

Besides the above mentioned antiquities a number of other remains comprise mutilated stone slabs bearing different deities, pillars, sculptures, door-jambs, *āmalaka, gajasiṁha* etc. At least, nine ground plans- *tala chhanda yojanā* - of ancient temples were recorded during the explorations in 1979-80. However, in a recent visit to the site revealed that none of these plans are surviving now.

A niche of the modern temple built on the mound contains a polished stone celt. It's length and breadth are 9.5 and 7 cm.

MAHAV

This Mahav or Mahanv village is situated 4 km. from Bardiya on Ghorawal-Bardiya road. The plateau area, to the south-east of the village, consists a microlithic factory site, which has yielded fluted cores as well as unfinished flakes, blades and bladelets etc.

Twelve megalithic burials have been noticed in the southern part of the hillock. These burials are badly damaged. Their radius varies from 3.50 to 6.16 m. The provision of cap-stone is not clear.

Besides the burials this village has a number of other ancient remains in the form of stone sculptures and architectural members of stone temples. Their description is given below :-

A stone *Śiva-liṅga,* placed alongwith other images measures 68 x 21 cm. It's lower part is square, middle octagonal and upper cylindrical. The lower and middle portions are plain, while the upper bears a *Śiva-mukha* decorated with a high *jaṭājūṭa, karṇa kuṇḍala* and *kaṇṭhahāra* etc.

The *Rāvaṇānugraha murti* of Mahav is remarkable for it's fine workmanship (Pl. 78). It shows the well known theme of *Rāvaṇa's*, attempt to carry off *Mahādeva* alongwith his spouse and mount *Kailaśa* to his place. But *Śiva* destroyed his unwanted proud- the *ahaṁkāra* by the pressure of a thumb of his foot, which stopped *Rāvaṇa,* as it is. And when it became unbearable he finally gave in and prayed for mercy. *Śiva* pleased by his prayers blessed him for his *sahaja anugraha.*

The image shows four armed seated *Śiva* in *lalitāsana mudrā* on a high pedestalled cushion. He is decorated with usual ornaments. His normal right hand is raised in *abhaya mudrā*. The attributes in extra hands are a serpent and a trident. While the fourth hand is in *stana grahaṇa* attitude. *Pārvati,* seated on the left thigh of *Śiva*, is in embracing pose. Her right hand is shown around the neck of *Śiva*. The head of *Śiva* and *Pārvati* are broken. Halo is decorated with wavy petals and beaded outline. Upper portion of the back slab comprises four armed *Brahmā* and *Viṣṇu* seated on their respective mounts on the corners and the *mālādhāri vidyādhara* in the middle.

The lower middle portion of the slab shows standing *Gaṇeśa, Kārttikeya, Khaṭvaṅga puruṣa* and *triśūla puruṣa*. Below the seat of *Umā - Maheśa* their respective mounts *nandi* bull and lion are present. Dancing *Bhṛṅgi* is seen between the two. The right foot of *Śiva* is rested over a foot-rest shown in the form of a full blown lotus flower.

The upper *paṭṭikā* of the pedestal is given the form of a rocky mountain. Six armed *Rāvaṇa* with an

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additional donkey head-*gardhabha mukha*- is shown carrying the mountain from below by his two of the extra hands. He is holding a sword in two of his normal hands. The crown, *ekāvali* and smooth execution of his well built proportionate body provide him grace. His demon- followers depicted on either side of *Rāvaṇa,* are engaged in various acts.

Another stone image of *Rāvaṇānugraha* theme measures 57 x 39 cm. (Pl. 77). It's upper portion is badly broken. This image shows *Umā-Maheśa* seated on a pedestalled *chauki* in *āliṅgana mudrā,* over mount *Kailāśa*. Their attendants are standing by their sides. *Gaṇeśa* and *Bhṛṅgi* are seated below the seat, while *Nandi* and *Godhā*- the respective mounts of *Śiva* and *Umā* are shown on their sides. *Triratha* pedestal comprises the three headed and six armed *Rāvaṇa*, who has an additional donkey head. He is trying to keep the pressure of *Śiva* or to carry the *Umā-Maheśa* along with their family, attendants and mount *Kailaśa*. His demon followers are also shown with him.

The image of *Pārvati* is shown in *samapāda sthānaka mudrā.* Her all the four arms and face are broken. Besides standing attendants a lion and a stag are also seated to her lower sides. *Pratibhadras* of the back slab comprise the figures of devotees, attendants and *vyālas*. It's upper portion is badly damaged.

The broken part of another image of *Pārvati* (Pl. 80) consists a high *piṭha* decorated with scrolls and lotus flower, on which her legs in *samapāda mudrā* are seen. A *godhā,* two devotees with folded hands and flowers are depicted on the pedestal. The mount of *Pārvati* the lion and attendants are shown on the right side. It's present measurement is 61 x 62 cm.

An image of *Pārvati* is seen depicted within a *rathikā.* She is standing in *samapāda mudrā.* Her normal right hand is suspended in *varada mudrā.* Extra hands hold probably a lotus-bud each. While the attribute of the fourth hand is a vase. A lotus or a banana tree is depicted on each of her lower sides. This antiquity measures. 51 x 33 cm.

A stone slab, measuring 93 x 57 cm. consists a *rathikā* flanked by a pilaster on both the sides (Pl. 81). It is surmounted by a *chandraśālā* decorated with a flower. Standing *Kārttikeya,* in *tribhaṅga mudrā,* is depicted within the *rathikā*. The four handed deity holds a *śūla* in his normal left hand. Normal right hand is rested on the right thigh. A book (?) and a flower are seen in his extras hands. His *triśikha* hair and mount peacock are apparent.

One of the architraves, measuring 1.47x 0.48 m. also needs elaboration (Pl. 82). It is a broken part of a *pañcha - śākhā praveśa-dvāra.* The *śākhās* are decorated with *patra-valli, puṣpa*-motifs, *mālādhāri*-couples, *matrikā* figures and interconnecting jewelled *mālās.* Six arm-ed *Viṇādhara Śiva*, seated on a lotus flower in *lalitāsana mudrā,* is placed on *lalāṭabimba.* His mount *Nandi* is seated below is also serving the purpose of a foot-rest for him. *Śiva* is holding the *viṇā* in his two normal hands. One of the extra right hands is in *abhaya mudrā.* The other hands hold a trident (?) and an unidentifiable attribute. The extreme ends of the *uttaraṅga* show a *nāyikā*-flanked by a *vyāla* figure on each side. Goddess *Lakṣmi* and *Sarasvati* are placed on either side of the first three *śākhās.*

Two images of *Śeṣasāyi Viṣṇu* are placed near a pond. One of them shows *Viṣṇu* sleeping on *Śeṣasaiyā*. His extra right hand is supporting his head. Other hands hold a *gadā,* a *chakra* and a *śaṅkha*. He is decorated with *kiriṭamukuṭa, kaṇṭhahāra, bhujabandha and vana-mālā* etc. *Chaturānana Brahmā* is seated on the lotus flower which is emerging from the navel of *Viṣṇu*. The upper *paṭṭikā* of the sculpture bears the depiction of *navagrhas.* While the pedestal consists a *makara, a śaṅkha* and an *aśva* etc. The upper right and left portions of this image are broken.

The second image of *Śeṣasāyi Viṣṇu*, is also broken. His attributes and pose are the same to that of the image described above.

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The *Vāmana avatāra* of *Viṣṇu* is depicted within a *rathikā* on a stone slab. It might have been a part of the *jaṅghā bhāga* of an ancient temple. The dwarf god is standing in *samapāda mudrā*. His normal right hand is in *varada mudrā,* while the others hold a *gadā,* a *chakra* and a *śaṅkha*. His curly hair, *kaṇṭhahāra, yajñopavita* and long *vana-mālā* are apparent. Standing and seated attendants and devotees are on the either lower side. A broken stone-slab, most probably a part of an ancient temple shows two panels containing an episode of *Kṛṣṇa lilā* (Pl. 85). The first one comprises the first part of the theme in which *Śrī Kṛṣṇa* is seen striking on the demon elephant- *Kuvaliyā piḍa* with his right hand. While in the second panel he is in the attitude of pulling out the tusks of the fallen elephant. The portryal of kṛṣṇa's child form -*bāla rūpa*- is remarkable. *Balarāma,* with a large plough *(hala)* in his right hand is looking at them. The present measurement of the slab is 87 x 31 cm.

The evidence of an ancient *Sūrya* temple remain is in the form of a beautifully carved architrave- *uttaraṅga* of about 10th century A.D. (Pl. 76). It consists five *śākhās* - (1) broken, (2) *puṣpa - śākhā,* (3) *mālādhārī yugala śākhā*, (4) interconnecting jewelled *śākhā,* (5) comprising ten *ādityas.* Either ends of the *uttaraṅga* bear an *abhisārikā,* each flanked by *vyāla* figures, on both the *śākhās*. Two armed Sun god seated in a chariot, run by seven horses-*saptāśva* and driven by *Aruṇa* holds a lotus flower in his hands. His halo is decorated with lotus petals. Full blown and comparatively large sized lotus flowers are shown on each side of the halo.

In all eleven images of *ādityas* are depicted on the *uttaraṅga* in question. This number do not coincide with the prescribed number of twelve the - *dvādaśa āditya.* That way one figure is less to complete the total number of twelve. The placement of an image of *Sūrya* on *lalāṭabimba* is important to consider in this context. It indicates that the temple, to which this *uttaraṅga* belonged, might have been dedicated to *Sūrya*. This interpretation may solve our mystry, because after the inclusion of the main image installed in the *garbhagṛha.* The required number of *ādityas* comes to twelve. The present measurement of this architrave is 1.51 x 0.50 m.

A broken *uttaraṅga* consisting only the middle part shows *kamalāsanā gaja-Lakṣmī* on it a *lalāṭbimba* (Pl. 83) . Her right hand is in *varada mudrā* and the left hand holds a lotus flower. She is being annointed by two elephants shown on the upper sides of the back slab.

A large image of *Kubera* measuring 1.14 x 0.74 m. is placed below a tree, near a pond located to the east of the village (Pl. 79). The god of wealth is seated in *lalitāsana mudrā* on a cushion. He is shown like a *yakṣa* figure with a heavy body and pot belley. Decorated with a crown, *kaṇṭhahāra, kuṇḍala, yajñopavita* and other ornaments. He holds a wine cup *(chaṣaka)* in his right hand. A female attendant standing to his right side in pouring the wine in the cup. The left hand is seen with a *nakulaka.* His halo is decorated with a lotus surrounded by a *puṣpa paṭṭikā.* A *mālādhārī* is shown on both the upper sides of the back slab.

A broken stone image of *chāmuṇḍa* shows the deity seated in *lalitāsana mudrā* over a full blown lotus flower. It's portion above the waist is broken away. Her waist band, long *mālā* displaying human head - *muṇḍas*, bony legs and *sarpa-nūpura* are notable. Her right foot is rested over the hips of a naked male figure lying below, in reclining pose. He is supporting his head with the left hand. An attendant is standing to her lower right side holding a trident and a bowl in the right and left hands, respectively. This image presently measures 44 x 42 cm. and is datable to 10th c.A.D.

A broken stone slab, measuring 33 x 26 cm. bears a plain *rathikā* displaying the image of standing *Dikpāla - Vāyu.* He holds the ends of a scarf raised over his head like a *vitāna.* His mount stag or deer is standing behind him.

Several other stone pillars are also placed here and

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there in and around the temple, which comprise decorated door jambs with a figure of river goddess *Gaṅgā* or *Yamunā* on their *pedya* and pillars bearing *Dikpālas* and attendants on the shaft and *bhāra putrakas* on the *kumbhikā*. Besides the above, a number of broken sculptures and architectural remains are also scattered all over the site. Some of which consist deities placed within a *rathikā*, such as *Gaṇeśa, Gaja-lakṣmi*, and *matrikās*. A few of them show dancers, musicians and *nayikās*.

MANDARA

Village Mandara is about 3 km. south to the Robertsganj-Ghorawal motor-road, 3 km. north-east to Rajpur, 3.5 km. south-east to Shahganj and about 4 km. north to the well known *Kandākot Pahar*. A dilapidated stone temple and sculptures are found on the southern end of the village, located to the north of a pond. The village is approachable from Robertsganj via Shahganj and Rajpur by an all weather motorable road. The distance through this road, from Robertsganj, is about 18 km. The approach may be much more shorter by trek.

The temple is built over an area comparatively elevated from the surrounding levels on a simple low *jagati* (Pl. 86). It's *talachhanda yojanā* (Plan) and *ūrdhva-chhanda yojanā* (elevation) are *pañcharatha*. The *talachhanda yojanā* comprises a square garbhagṛha, an *antarāla* or *kapili* and a square *mukha maṇḍapa* measuring respectively 3.0 x 3.0 m, 1.0 m. and 5.5 x 5.5 x 1.75 m.

The *garbhagṛha* externally measures 1.75 x 1.75 cm. Unfortunately the *mukha maṇḍapa* has been completely crumbled down and the *antarāla* is partly fallen. The entrance of this temple is *pūrvābhimukha*.

The *ūrdhvachhanda yojanā* is consisting a low *jagati, vedibandha, jaṅghā* and almost crumbled *śikhara*, *khura, kumbha,* and *kapota* mouldings form a proportionate *vedibandha*. The *jaṅghā bhāga* is placed over a simple *mañchi*. A projected moulding consisting petal motif devides it into two parts - the *tala jaṅghā* and *upari Jaṅghā*. The earlier is a little broader than the later. It's *bhadra bhāga* consists a *rathikā* (niche) flanked by an *ardha-stambha* and surmounted by a ribbed *chhādya*. A six armed *Śiva Naṭarāja* and eight armed *Śiva* respectively. Their description are given below :-

1. The *Andhakāntaka* image, measuring 56 x 34 cm., shows the god standing in *āliḍha mudrā* (Pl. 84). He is wearing a high *Jaṭājūṭa, kaṇṭhahāra* and a long *mālā*. Two of his right hands are broken, while third holds a *ḍamarū*. A *kheṭaka* (shield) and a *triśūla* (trident) are seen in his two left hands. Third left hand is broken. The moustaches and beard on his face are notable. He is attacking on demon with the trident by his two normal hands. An elephant skin is shown as a canopy over his head. Therefore, the image may be identified as *Gajāntaka - andhakāntaka* form of *Śiva*.

2. The *Naṭarāja Śiva* image measures 56 x 39 cm. All the hands of six armed god are broken away. He is shown in dancing pose.

3. The attributes and present state of the eight handed *Śiva* image installed in the northern *rathikā* are as follows, from right to left one to four broken, two left hands are broken, while rest of the two hold a bow and *khaṭvāṅga*. A long *muṇḍa mālā* is seen around his neck. His mount *nandi*, and son *Gaṇeśa* are depicted below to his right and left sides. This image measures 70 x 35 cm.

The *karaṇas* of *talajaṅghā* bear four handed *Indra*, holding an *akṣa-mālā*, a *vajra*, an *aṅkuśa* and a *kamaṇḍalu* in respective hands, on south-east; *Agni* with beard and moustaches on south - west; four handed images (?) on west-south, west-north, north-west and north-east cardinals. The broken and unidentifiable images of the *karṇas* should have been of the *aṣṭa dikpālas* on the prescribed places, according to the *śilpa-śāstras*. The *pratibhadrās* and *salilāntaras* of the *talajaṅghā* are decorated with an angular motif as seen in the illustration. The *bhadra bhāga* of the *uparijaṅghā* also comprise a *rathikā* in the manner as of *talajaṅghā*. A *maṇi* or diamond motif is placed in these *rathikās*. The *karṇa, salilāntara* and *pratibhadra* are decorated

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with a motif with angular forehead.

A plain *paṭṭikā* divides the *jaṅghā* and superstructure-the *śikhara.* Over which *kapota* type mouldings intercepted by two plain temple and narrow *antarpaṭṭas* partly remain, which do not provide any idea of it's type and architectural features. The present height of the temple upto the *varaṇḍikā* is about 3 m.

The *antarāla* or *kapilī* gives architectural details of it's southern side, which is decorated with simple designs and motifs. The *śukanāsa* which might have existed over the *kapilī* no more survives.

The *pūrvābhimukha praveśa-dvāra* consisted *triśākhā dvāra stambhas* on either side. The persisting broken right portion of such *stambhas* bears the figures of a *śaiva dvārapāla* and river goddess. The upper portion of the *stambha* contains three plain *śākhās.*

The broken *uttaraṅga* contains the depiction of four handed *Brahmā* and *Viṣṇu* in seated posture on either end. These deities are shown in small *rathikās.* Four handed *Śiva* seen on the *lalāṭabimba.*

A *Śiva-liṅga* is installed as main deity in the *garbhagṛha.* Besides a broken *nandi*, a goddess seated on lotus flower and an image of *Śeṣasāyi Viṣṇu* are also placed around the *liṅga.* On the basis of the installation of a *liṅga* in the sanctum, depiction of a four handed *Śiva* on *lalāṭabimba* and the presence of *śaiva dvārapāla* on the *pedya* of the door-jamb it may be surmised that this temple would have been dedicated to lord *Śiva*.

The inner walls of *garbhagṛha* are plain. It's square *vitāna* (ceiling) is of *nābhichhandaka* type. The height of *vitāna* from the surface of the *garbhagṛha* is about 2.30 m.

A few architectural remains, lying around the temple, comprise a *rathikā* with the image of *Indra* (meas. 85 x 52 cm.), a slab bearing a four handed deity (meas. 1.10 x 0.50 m.), *kamalāsanā - devi* (meas. 56 x 36 cm. broken) a *rathikā* (meas. 85 x 52 cm) comprising an image of a four handed *nartaka Gaṇeśa, śikhara āmalakas*, and *udgamas* etc. The *Indra* shown in *sthānak mudrā* is four handed. He is holding an *ankuśa* in one of his right hands and a *vajra* in a left hand. Another right hand is raised in *abhaya mudrā* while the second left hand rests on the waist. The mount of *Indra* - the elephant is seen below.

Two *sati - paṭṭa* or *kirti - stambha* fixed on the ground, infront of the *praveśa - dvāra* (entrance - door). to it's south, are also noteworthy. These *stambhas* bear the depiction of male and female figures, and a human hand between sun and moon.

The *Śiva* - temple of Mandara is comparable to the *Kardameśvara Mahādeva* temple of Kandawa in distt. Varanasi and Sarnath Mandir of distt. Considering the architectural features, inscriptions and style of the sculptures, the earlier one is dated to circa 12th cent. A.D.[30] Hence, the temple under discussion may also be dated to the same age.

The last point to be underlined here in is that the *Śiva* temple of Mandara is the only surviving representative in Sonbhadra district of it's time, which provides an insight of the medieval architecture of this area.

MATAHWA

Matahwa or Bhutahiya is a major rock art site of Vijayagarha area. It is at a distance of about 1.5 km. to the east to the village Palhari. This village is about 5 km. south - east to the Vijayagarha fort. The hillock, comprising six painted rock - shelters. The largest rock shelter amongst them, which faces west, contains a number of paintings on it's rock-walls and ceiling. The paintings are often executed over the earlier illustrations (Pl. 75). As many as five phases of these paintings are clearly separable. Their salient features are given below :-

Phase I is represented by linear designs, forming square patterns in black or clottish blood red colour. This colour is comparable to the earliest paintings of *Kauva Khoh* and *Ghoramangara* shelters.

Phase II is represented by the small human figures

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shown in a row in ochre colour. Their outlines are marked with a thin but darker colour.

Phase III consists Human and animal figurines in ochre colour and generally in x-ray style. Their size is larger than the preceding phase. Main themes are hunting and dancing. A few hand prints stencilled in ochre colour are also notable.

Phase IV is marked by the presence of the paintings executed in wash technique. The important themes are the hunting, dance, tree-climbing and basket carrying. Some of the paintings of this phase are repainted with a white coat, probably by the painters of the fifth phase.

Phase V could be marked only by some unidentifiable figures exceuted in ochre and white colours, which superimpose the earlier paintings.

The important themes, of this rock shelter, which need to be detailed here are as follows :-

Two of the illustrations show large *nilagāi* or wild buffallows to be killed by the lone archer. The animals are shown in x-ray style and wounded by deeply embedded arrows, in one example on the chest and in second on the back. Another composition shows a herd of deers running in one direction. It is curious to notice that a hunter wearing a high tasseled headgear is holding the tail of one of them.

Because of the numerous hand prints, stencilled on the rock surface, it appears that this shelter is a place of some totemic activity, and probably this is the reason because of which the villagers have named it *Bhutahiya* - the abode of devils. However, on the contrary such marks are considered pious and removers of evil spirits. That is why, even today, the practice of marking such hand prints on the walls, doors and *kohbars* is prevalent in the folk , as well as, to some extent, even in the elite class too.

This is to be noted that the only example of the illustration of a member of feline family, probably a panther or tiger is found in this shelter. He is shown chasing a herd of deers.

The ceiling of this shelter is about 5-6 m. high from it's floor. But, interestingly a number of well preserved illustrations are seen executed on it. It is not approachable from the floor presently. Therefore, it suggests that either there was some rock inbetween at the time of the protrayal of these paintings, which would have provided a base to approach the surface of the ceiling, or some short of bamboo ladder or scapholding might have been used for this purpose.

The ceiling comprises two important scenes of hunting and dance, in the same composition. It shows a *nilgāi* in the upper portion, being attacked by a hunter by a long spear and chased by a few others. Below the above mentioned depiction thirteen dancers are shown around a circle. It appears that the hunters are merry-making after a successful hunt.

Besides the above scenes, three hunters moving with multi barbed long spears, two deers tied with separate poles, a rhino-hunt etc. are also notable.

MAU KALAN AND MAU KHURD

These villages are about 12 km. from Churk. A forest road leads to this place, which is jeepable all-the year except in the rainy season. Mau Kalan and Mau Khurd are important for artisitc architectural remains, besides, the adjoining hillocks known as Ramana Pahar and Dhandharaul bandha comprise a number of painted rock shelters. Hunting scenes, various animals and human figures engaged in different activities, *alpanā* designs and *Nāgarī* incriptions are painted on the walls and ceilings of these shelters. Generally the colour used for paintings is ochre in different shades. A few bichrome paintings are also found depicted with a white outline.

Amongst the architectural remains a number of stone sculptures bearing the images of *Śantinātha, Mahāvira, Śiva, Ardhanāriśvara, Eka - mukha liṅga, pañchāyatana*

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pillar, and miniature temples are notable. One of the jain image inscription has revealed very important informations about the political and other aspects of the history of this area. This inscription is engraved on the pedestal of an image of *Śāntinātha*. A detailed article on this inscription is incorporated separately in this issue of *Prāgdhārā.*[31] Besides, an article on the architectural remains has already been published in *Prāgdhārā No.* 2 [32]

MUKHA DARI

Mukha Dari is a picinic spot, comprising a water fall and picturesque valley with considerable forest. It is located at a distance of about 17 km. from Ghorawal. A microlithic factory site is found to the left side of the water fall. The tool - kit consists cores, flakes, blades, bladelets etc.

A few painted rock shelters are in the left scarp, on the southern side of the Belan towards the down flow at a distance of about hundred meters from the water fall. The earliest phase of the paintings are represented by a group of fishes executed in wash technique (Pl. 87) These depictions are superimposed by small human figurines of phase II, engaged in dance and other activities. The portrayal of two elephants standing with their raised trunks are notable. The bigger one is shown being attacked by an archer from the front. He has already shot an arrow which is seen embedded a little above the front-legs. Seven standing human figures are below the elephant. A human figure probably strucked down by the second elephant is shown lying on the ground below him. A few figures in lighter ochre colour appear to be representing the third phase of paintings.

MUSAHA

The village Musaha is 8 km. from the nearest bus station of Ghorawal. The road from Ghorawal to Khardeur is metalled and onwards it is *kuchchā.* Several stone sculptures are placed in a modern *Śiva* temple of the village. The description of the sculptures is as follows :-

1. *Kubera*- This sculpture, measuring 80 x 54 cm. is carved on a white sand stone. *Kubera*, the god of wealth, depicted on it, is shown in *lalitāsana mudrā.* Two handed god is holding a wine flask *(chaṣaka)* in his right hand and a purse in left. He is decorated with *karaṇḍa mukuṭa, kuṇḍala, graiveyaka, bhujabandha* and *kaṅkaṇa.* An attendant is shown to the lower right side of *Kubera*. A vessel is placed near the feet of the attendant. A lady attendant depicted to the left, is touching the purse. Three vases - the *nidhi pātras* - are kept below his left leg. The halo is decorated with lotus petals *(padma- prabhāmaṇḍala) gaja* and *siṁha-vyāla* figures are depicted on the slab of the image. This image may be dated to the 11th cent. A.D. on the basis of stylistic features.

2. *Broken door-jamb*- The present measurement, of this broken door jamb is 45 x 54 cm. It is a part of a *pañcha śākhā praveśa - dvāra* (entrance gate), decorated with *patra - śākhā, rūpa - śākhā* and *mithuna - śākhā* etc. The lower part bears a male figure shadowed by a serpent hood and a female figure wearing a *dhammila mukuṭa.* This piece, made of white sand stone, may also be dated to the 11th cent. A.D.

Besides the above, following sculptures are lying below a tree, in-front of Sri Purnavasi Gupta's residence.

1. *Gaṇeśa* - This sculpture, made of white sand stone, measures 49 x 20 cm. It bears an image of *Gaṇeśa* depicted in a *rathikā* in *lalitāsana mudrā.* An *udgama* is placed over the *rathikā.* The elephant headed god is decorated with a *jatā - mukuṭa, ekāvali, kaṅkaṇa, sarpa-yajñopavīta,* and *uttarīya* etc. A radish *(mūlaka),* own tooth *(svadanta),* a mace *(gadā)* and a bowl full of sweets *(modaka pātra)* are shown in his four hands, from left to right. His trunk takes a turn over the belly. On stylistic grounds this image may be dated to the 9th cent. A.D.

2. *Image of a deity (?)* - This image, made of white sand stone, bears the depiction of a two handed male deity in *sthānaka tribhaṅga mudrā.* It's measurement is 52 x 18 cm. His right hand is placed on his right thigh, while the left is broken.

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His mount corpse *(śava)* is shown below the feet. The image may be dated to the 11th cent. A.D.

A part of the images discussed above, a few other badly damaged antiques are also lying on the same place.

PAGIYA

This village is situated near Karma, which lies on Robertsganj - Mirzapur road. A few sculputres are placed on the bank of a water tank located at a distance of about 1.5 km. from the village. The assemblage contains *Viṣṇu, Gaṇeśa* and the images of other deities.

A small mound is located to the south of the village. Most of it has been damaged by the villagers for agricultural purposes. It's present measurement is about 30 x 10 m. The height of this mound is approximately 2.5 m. from the surrounding levels. The principal ceramic industries found at this site are as below :-

1. *Red Ware*
2. *Northern Black Polished Ware*

Red ware bears a fine burnishing. The sherds are badly broken and are not in a position to reveal their shapes.

PAKARHAT

This village is about 8 km. from Ramgarh in Chhatara block. It is approachable through a metalled road leading to Khaliyari. Important antiquities of this village are described below :-

The most important image of this village shows a lady reclining from right to left on a high couch (Pl. 94). She is decorated with *ekāvali*, *udarbandha*, *sarī* and crown and taking care of a child lying besides her. The child is touching the left breast of the lady. A female attendant standing to the left is shampooing her right foot. Four *gaṇas* are standing on the upper *paṭṭa* holding their weapons in one of the hands. While two musicians- *mṛdaṅga* and *ḍhola vādaka* are seen to their left side. The portion below the couch and either side are broken. it measures 52 x 40 cm. and may be dated to the 10th century A.D.

Another image, needs elaboration is that of *Hanumāna,* which measures 172 x 65 cm. It shows two armed deity standing in *ālīḍha mudrā*, *jaṭājūṭadhārī Hanumāna* wears *graiveyaka, vanamālā*, *kiṅkaṇika* and a lower garment. A dagger is seen tied to his waist - band in the right. His right hand is in slapping pose - *chapeṭaghaṭa mudrā* - while the left is inturned nearer to the chest. A demon is seen trampled under his left foot. To his lower sides a standing *gadādhārī vānara* is seen, who look like a prototype of *Hanumāna* himself. A female figure seated on a lotus is depicted in the left side. On the upper portion of the *parikara* are shown the *mālādhārī Vidyādhara.*

Besides the above, the images of *Mahiṣāsuramardinī* (31 x 28 cm.), Chamuṇḍa (broken 45 x 43 cm.), *sapta mātrikā paṭṭa,* (broken 17 x 30 cm.), *Revanta* (45 x 48 cm.), *Pārvatī* (broken 23.5 x 24 cm.), *Hanumāna* (1.72 x 63m.), several plain *Śiva - liṅgas* and *rathikās* showing *Gaṇeśa*, *Sūrya* and *Kubera* and slabs displaying the depictions of the incarnations of *Viṣṇu* - such as *Narasiṁha, Vāmana, Rāma* etc. - and a *dikpāla - Iśāna* etc. are also noticed in the village at different places. These remains may be dated to the 10th to 12th cent. A.D.

PANCHAMUKHI PAHAR

Pachamukhi Pahar is the name of a small rocky ridge near village Raunp, situated on Robertsganj - Churk motor road. Approach to this site is the easiest, a number of buses available from Robertsganj to Churk and Chopon, by which any one may get down near this place. It's distance from Robertsganj is about 5 km.

A number of sand stone rock-shelters are on the southern side of the ridge. Microliths, chips and fluted cores are often found from the surface of the shelters as well as to that of the hillock. Out of them, ten shelters consist paintings of different phases.

Phase I is represented by the paintings illustrating the

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hunting and other activities. A rhino hunt scene, first reported by Cockburn, needs elaboration. it comprise a big rhino which is being shot by an archer from behind. The one horned crusader is running forward with his neck down and all the four legs close, which shows that the animal is swaying in full speed. An arrow is seen embedded on his hip. The body of the rhino is marked with a dark out line and crossed lines inbetween. This style of depiction is comparable to the *phase III* of Kerwa *ghat*.

Next phase of this site is represented by different symbols painted in dark ochre colour (Pl. 91). A few of them are comparable to those depicted on punch mark coins. *Another phase* is marked by a few inscriptions in *śaṅkha* script (Pl.92). These inscriptions are depicted in dull ochre colour. Besides, a number of *alpanā* designs are found in one of the shelters, which may belong to the latest phase.

Apart of the painted rock shelters mentioned above, architectural remains of brick structures and stone temples are scattered all over the middle portion of the hillock. These remains comprise *chandraśālās* which would have been originally placed on the *śukanāśa* of the ancient stone temples and other portions, besides a few sculptures, niches with *udgamas,* slabs displaying *jālaka* and other patterns *bhūmi* and *śikhara āmalakas* and decorated pillars. The most important example amongst *chandraśālās* shows *bhadra mukha* flanked by an elephant and a *chāga* head on either side, while a lion-head is depicted over it in a circular niche. (Pl. 88). This type of depiction is not known, at least from the area under discussion. It is a point of further research that what does it represents and from which text this theme is followed.

Decorated pillars comprise various motifs, such as *kirtti mukha*, *ardha padma*, *ghaṭa pallava*, *kiṅkaṇikā*, triangles filled with half flower, etc. A few of them bear the images of standing *Viṣṇu, makaravāhinī Gaṅgā*, and *Pārvatī* etc. Some of the stone slabs bear decorated *rathikās* accomodating the deities, such as *Pārvatī Gaṇeśa, Viṣṇu* and *Sūrya*. An image of two handed *dikpāla* -the *Vāyu*- is depicted on one of the corner slabs. He is shown standing in a *rathikā*. He holds a scarf in his hands. The sculptures mainly consist the images of *Umā - Maheśvara, Kalyāṇa - sundara, Viṣṇu* etc. A *pañchamukhī Śiva - liṅga* is still installed in the *garbhagṛha* of the temple under construction (Pl. 83, 90). These evidences, obviously reveal that several stone - temples were built on this hillock during the period between 8th cent. A.D. to 12th cent. A.D. or more, and most of them were dedicated to lord *Śiva*.

On the basis of the aforesaid observations it may be concluded that the Panchmukhi hillock comprises the evidences of human activities from the prehistoric period to the medieval period. Probably in the beginning it was a camp site of hunter gatherers or sacred place for worship and rituals. Later on people from the main stalk who knew *Brāhmī* and *Śaṅkha* scripts reached this place and converted this most imposing spot of the area into a religious centre, which followed temple building and other activities.

PARWANIYAN

This village is at a distance of about 11 km. from Bardiya bus stop in Ghorawal block. One has to walk on foot from Bardiya to Parwaniyan via Mahav, Mijhun and Hinauti villages. A factory site, consisting microliths such as cores, flakes, blades, etc. is found on the hill slopes, at a distance of about 2 km. south to this village.

Besides the above, about 75 megalithic burials are also situated in the nearby area. Most of them are in a bad shape but sixteen are comparatively in a better state of preservation. Their radius is about 4.40 to 14.50 m. The evidence of cists laid in north-south direction is quite clear. Cap-stones, though displaced from their original setting, are also apparent in a few examples.

RAJA NALA ka TILA or NAU RAJA ka TILA

The site, known as 'Raja Nala ka Tila'[33] (mound of king Nala) is situated in the north-western corner of the Sonbhadra district, on the left bank of the river Karmnasa. It is in the form of a large mound extended

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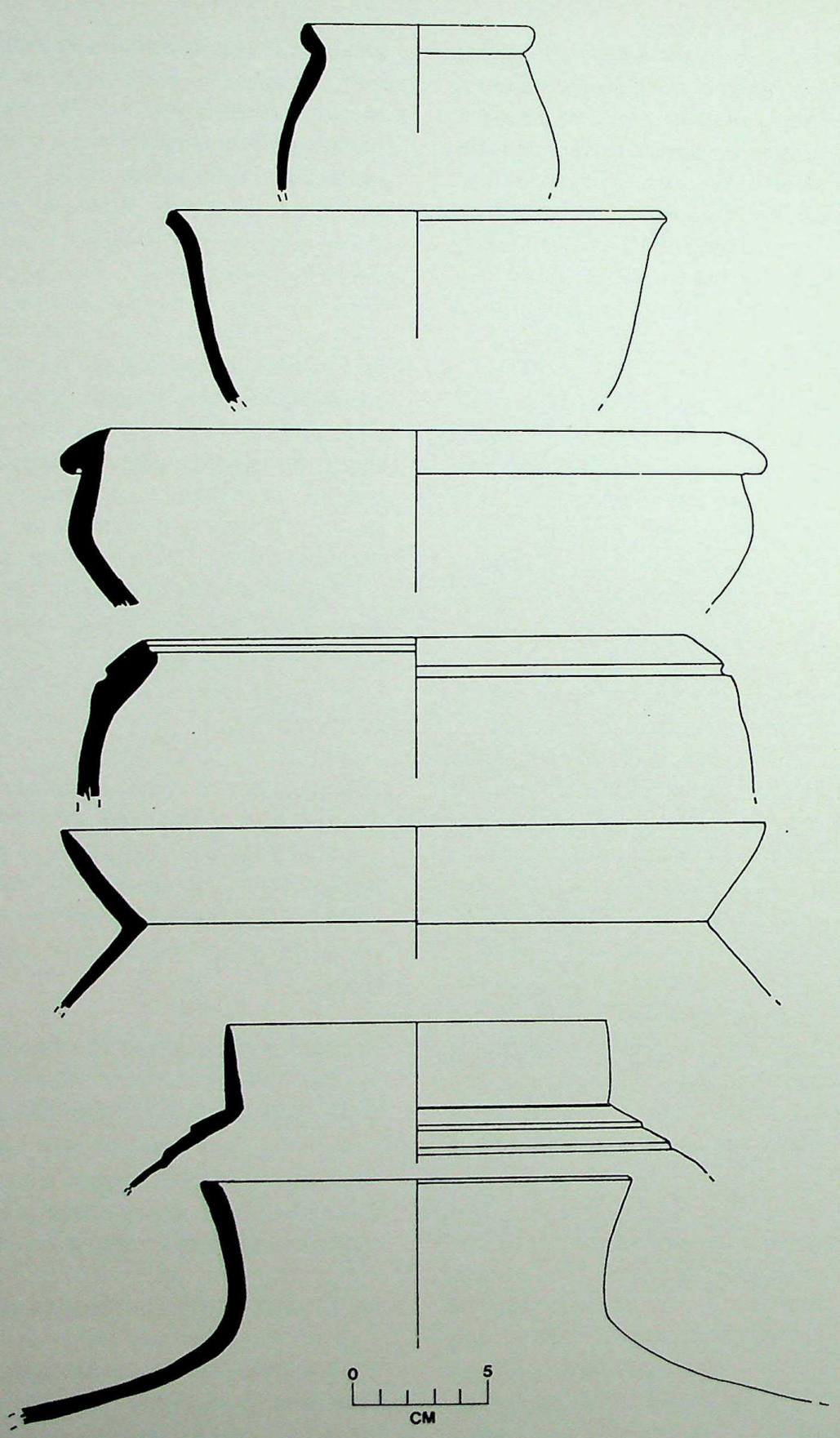

Fig. 9 : Red Ware.

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over an area of about 30 acres. It's approximate height from the surrounding level is 10 m.

Charkonwa, the nearest village to the 'Raja Nala ka Tila' is about 30 km. from the district and tehsil headquarter-Robertsganj. The roads, from Varanasi and Allahabad to Robertsganj and from Robertsganj to Pakarahat are all weather and motorable. Further, one has to walk about 6 km. via Charkonwa, on foot to reach the site.

The name of the site is related to the mythological king Nala and it is strongly believed, by the locals, that this site was his capital in the ancient times.The Raja Nala ka Tila (mound) is presently covered with the wild flora consisting mainly *'ḍhāka'* and a few trees of *'mahuā'* etc. It's surface is littered with the sherds of different ceramics. A cultural deposit of 5 to 6 m. has been noticed in the naturally exposed sections of the rain-gullies. The Principal ceramic industries of this site are as follows :-

1. *Red Ware (RW)*
2. *Black & Red Ware (BRW)*
3. *Grey Ware (GW)*
4. *Black Slipped Ware (BSW)*
5. *Northern Black Polished Ware (NBPW)*
6. *Black Ware (BW)*
7. *Red & Black Ware (RBW)*

Red ware (Fig. 9-11) is the dominant ceramic industry of the site which may be sub-divided into the hand made and the 'wheel turned' varieties. The 'hand made' red ware is ill fired. The clay used for manufacturing this pottery is not well levigated. This ware has a coarse fabric and porus core. The section of the pottery is generally thick. It is devoid of any slip, wash or painting. A few examples bear husk, leaf and straw marks over their outer and inner surface. Besides, a some of them have rustication on their outer surface.

The main shapes are water-vessels with straight rim and large jars with applied designs. Besides, a few sherds have finger- imprints on outer surface.

'Wheel turned' pottery is made on turn table. It is

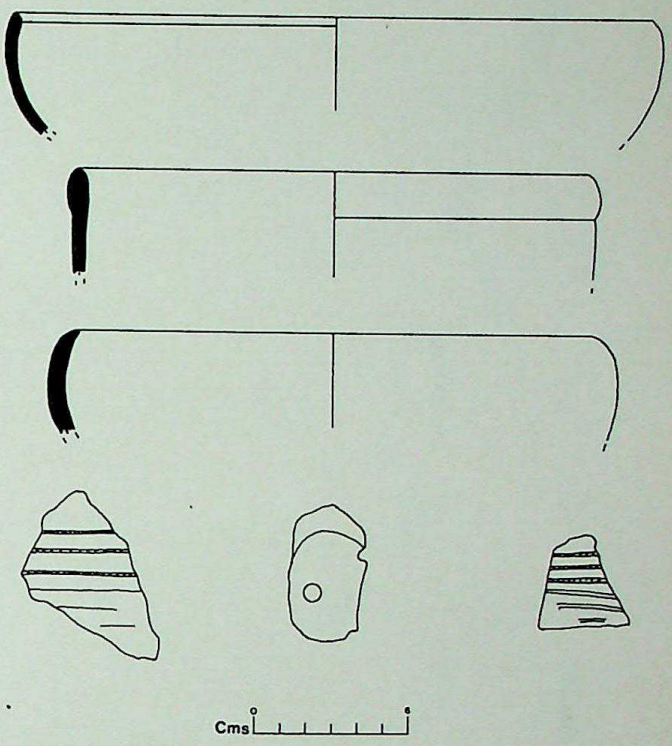

Fig. 10 : Red Ware.

comparatively more levigated. The pots are usually ill fired. The core of the pottery is porus and gritty. Fabric and section vary from medium to thick. Except a few, most of the sherds are devoid of any slip or wash. Occasionally rustication is noticed on outer surface. Two sherds bear a single vertical stroke in black pigment and one water vessel has a very faded stroke on inner surface.

Main shapes are basins, bowls, water vessels, dishes and lids. The 'basins' are of only one type having out-turned flattened rim with globular body. It's section is considerably thick and fabric from medium to thick.

The 'bowls' consist numerous types - the bowls with collared rim and hemispherical body; the bowls with featureless rim and convex body bearing corrugation; the bowls with footed base and slightly intured rim.

'Water vessels' comprise - the vessels with long neck, concave sided featureless rim and rounded body; the vessels with splayed out rim, thickened at mid portion;

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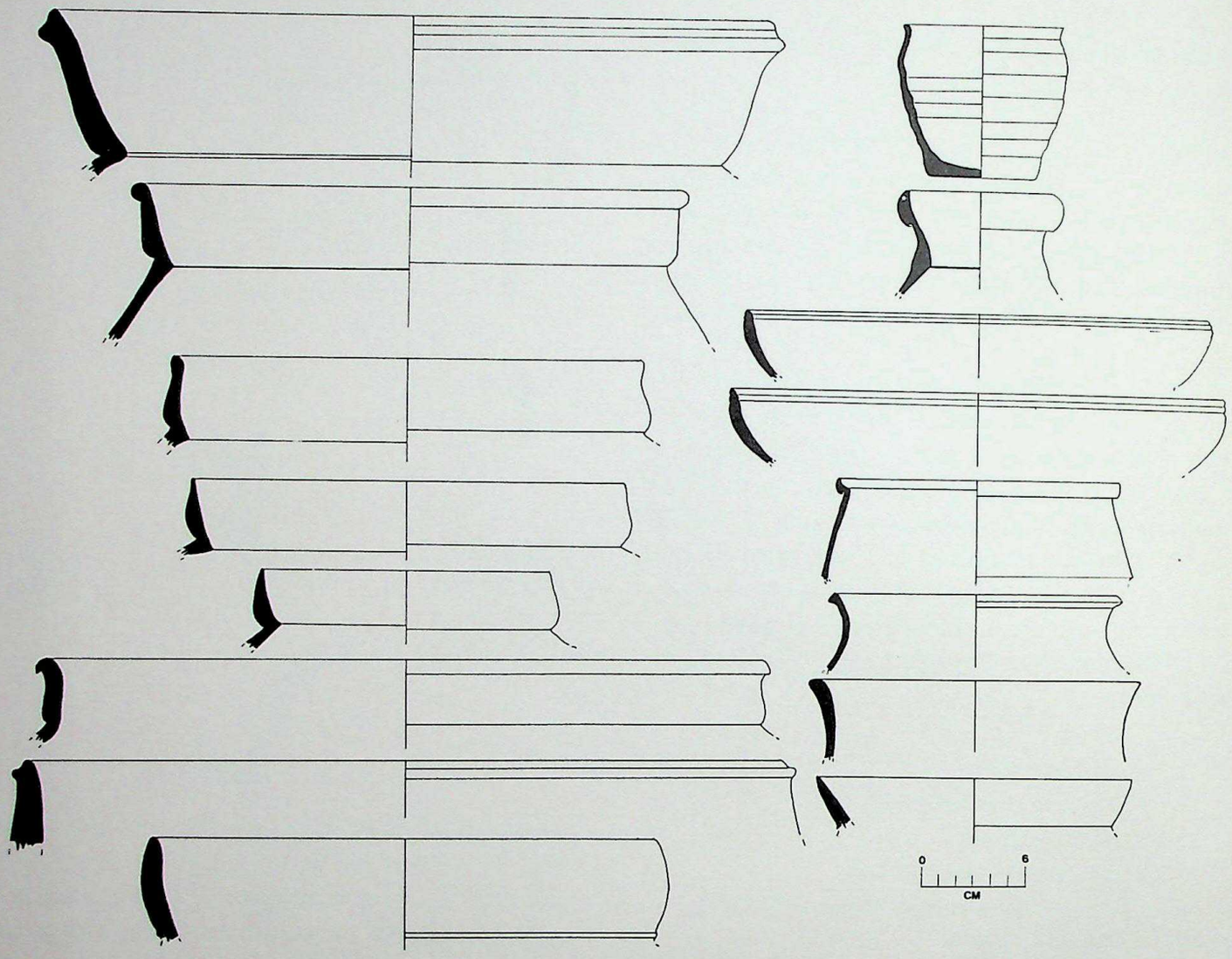

Fig. 11 : Red Ware.

vessels with externally folded rim and the vessels with flayered rim-bearing a carination just below the rim.

The 'dishes' are convex sided having featureless rim and flat base. Besides, a few 'perforated sherds; including an example of a perforated sherd with a small knob, are also present in the collection.

The *Black and Red ware* (Fig. 12) is mainly wheel turned, while a few examples are hand made. The later one is not well levigated. It is ill fired, having coarse fabric, smoky core and apparent 'husk and straw marks' on the outer and inner surface. One example bears the cord impression, over the outer surface, forming horizontal pattern (Pl. 99).

The main shapes are - jars, water vessels and basins. The jars are large, having thick core and an oval body. The types of water vessels are not clear. The 'basin' has a globular body and a prominent channel. It has an applied band of clay over it's outer surface, with decorative design. Rusticated shereds are meagre.

One example of 'partly hand made and partly wheel turned pottery' is also found. This sherd is a part of a channeled basin and devoid of any slip or wash. It's outer surface is rough and the inner burnished.

The 'wheel turned' *Black and Red ware* consists medium to fine variety of well levigated and properly baked sherds, having thin to thick core. Inner surface of most

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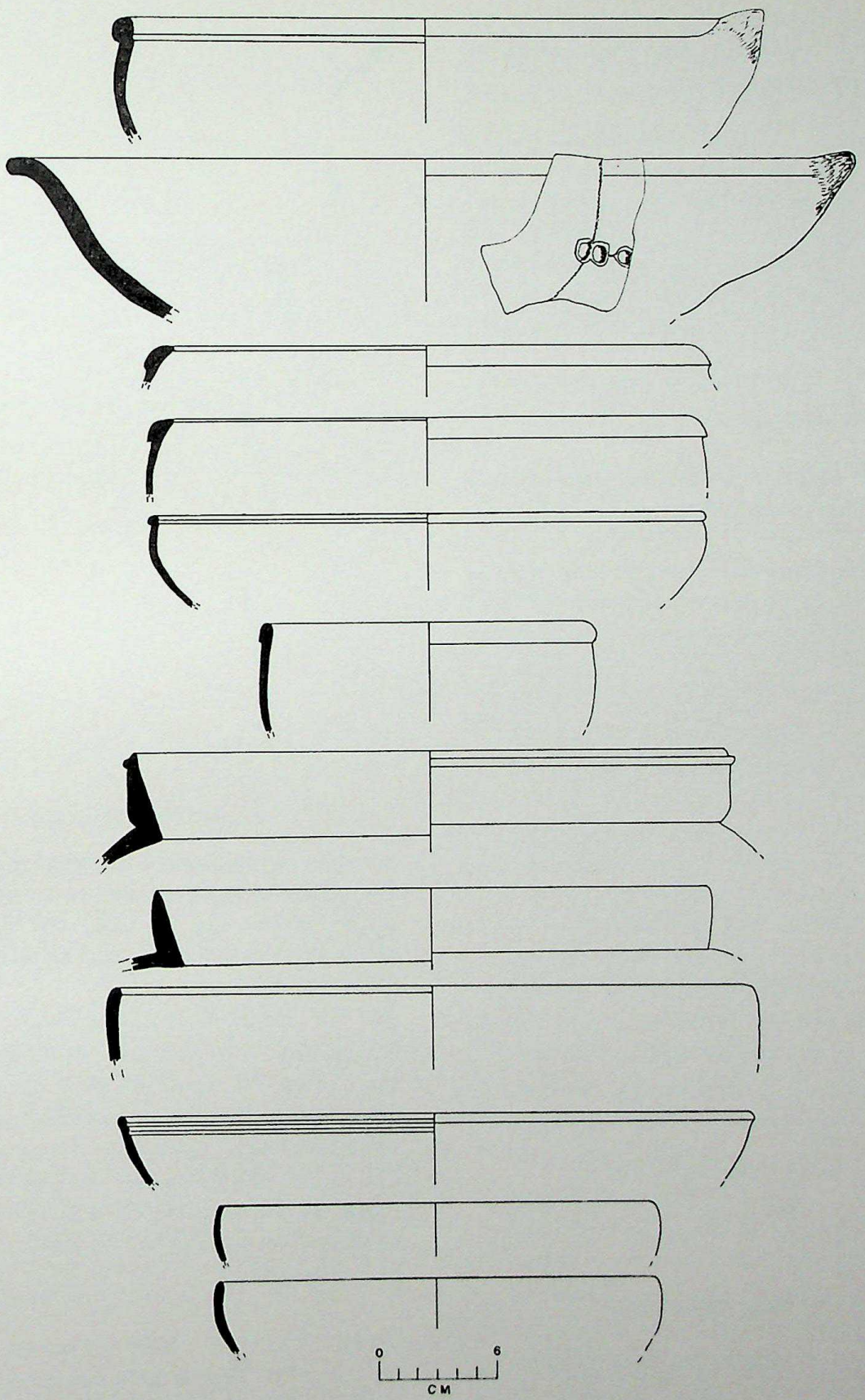

Fig. 12 : Black & Red Ware.

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of the sherds is burnished. One example shows burnishing on both the sides. The main shapes are bowls, basins, water vessels and dishes.

The 'bowls' are of two types - with collared rim and hemispherical body and the bowls having out turned thickened rim and globular body. The 'basins' are also divisible into two sub-types, one with externally wide collared rim and the second with out turned flattened rim. The 'water vessels' comprise - the vessels with outward flayered rim and the vessels without neck.

The 'dishes' are invariably convex sided and have featureless rim and flat base.

A *Black & Red ware* sherd having thick section bears a horizontal band in black colour.

Proportion of the *Grey ware* is comparatively less. The sherds are wheel turned and well levigated. The fabric is medium to fine. The main shape is convex sided flat based dish.

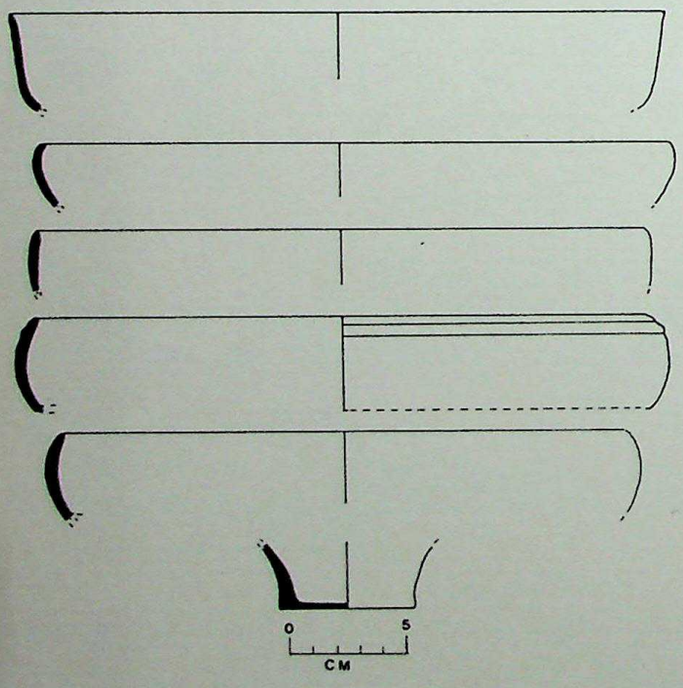

Fig. 13 : Black Slipped Ware.

The *Black Slipped ware* (Fig. 13-15) is present in considerable number. The clay used for manufacturing this

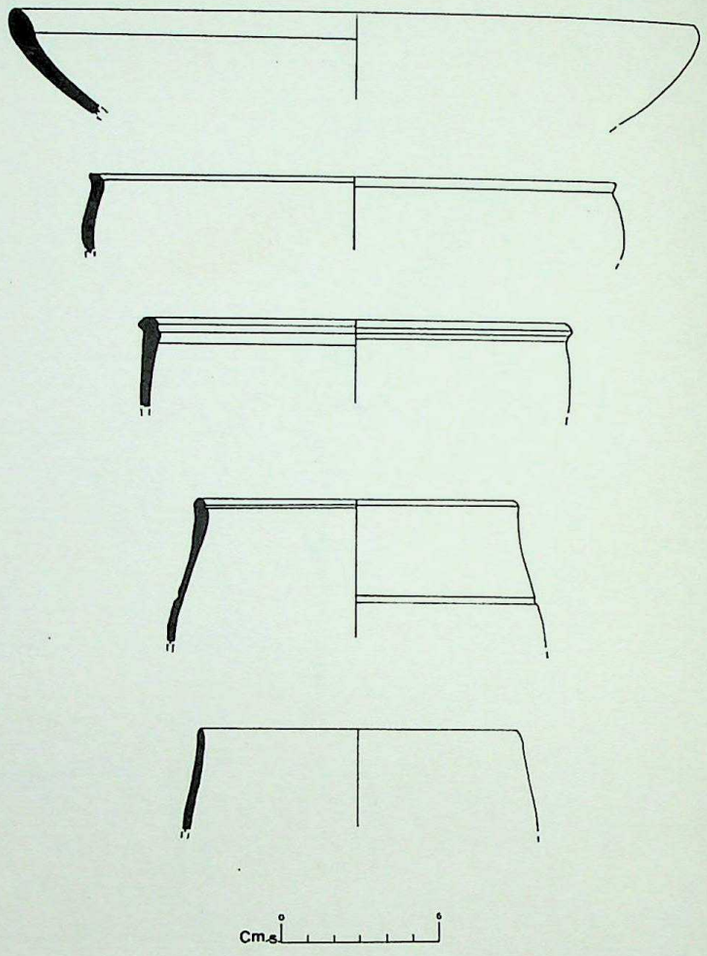

Fig. 14 : Black Slipped Ware.

pottery is well levigated. It is wheel thrown and coated with a bright black slip on both the surface. The section is generally thin and the fabric fine to medium. The lusture of some of the sherds is remarkable.

The main shapes in the *Black Slipped ware* are-the convex sided flat based dishes, the straight sided round based bowls with slightly everted or featureless rim, the hemispherical and sub-ovaloid bowls, carinated bowls, corrugated bowls. Bowls with convex sides and mid grooves and the bowls with flat base. A few of the sherds have corrugation on their outer or both the surfaces. The potteries are devoid of paintings and incised designs.

The *NBPW* consists, mainly convex sided dishes with flat base. The fabric is generally fine to medium and section thin to a little thick. The core is smoky grey. The

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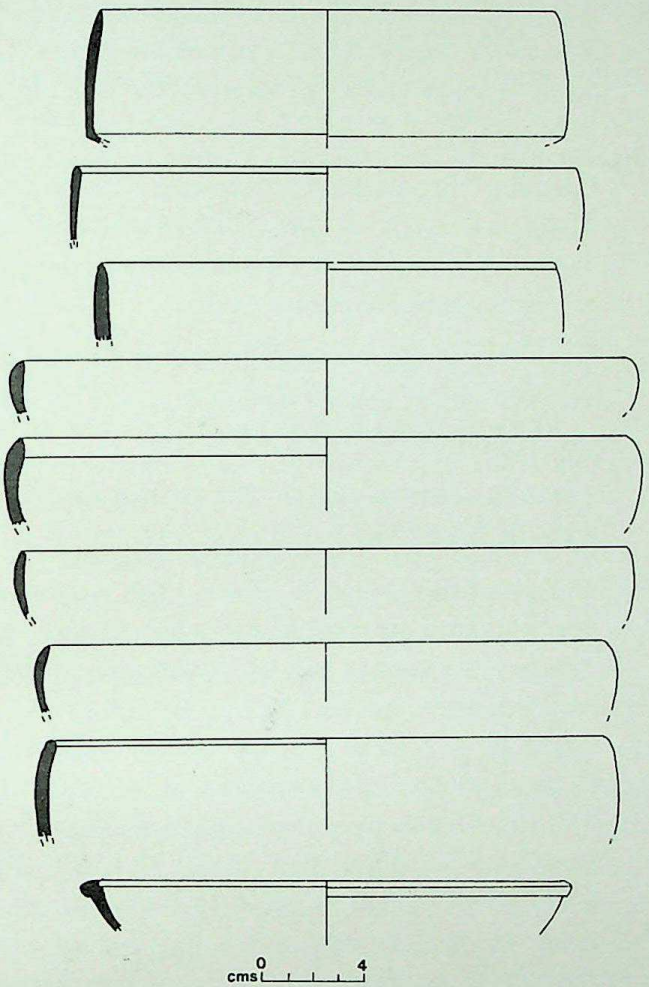

Fig. 15 : Black Slipped Ware.

polish of the sherds, in many examples, has peeled off, because of which except a few red dotty spots on the surface the sherds look like the grey ware. The quality of a sherd is notable for its golden polish, while the common black shade is present in general. Though the number of NBPW-sherds is less but the contemporary pottery in other wares is in sufficient quantity.

Some specimens of the *dull Black ware* were also collected from the site. This pottery is hand made and ill fired, having coarse fabric, without any slip or wash. The sherds of this type bear husk marks over the outer and inner surfaces and finger imprints on the outer surface.

A different type of pottery, having it's inner surface red and outer black, is also present in the collection. Their quantity is meagre and shapes are not clear. Such sherds were also reported earlier by the explorers of Banaras Hindu University from the sites of Barkard and Kamhari and tentatively termed as *Red* and *Black ware* (RBW).

Besides the aforementioned ceramic industries, stone artefacts - scrapers, core-rests and a muller were also collected from the site. Other antiquities noticed at the site are the architectural and sculptural remains of the early medieval and proceeding periods. A *Śiva-liṅga* installed in the sanctum of the modern temple built on the mound is also notable.

On the basis of the above evidences it may be surmised that the 'Raja Nala ka Tila' would have been inhabited from Neolithic- Chalcholithic to medieval periods.

RANAKI

This village is about 11 km. from Robertsganj. The important sculptural remains of this village are described below :-

1. *Viṣṇu* - This image, measuring 95 x 48 cm. shows the four armed *Viṣṇu* in standing pose. He is decorated with *kiriṭamukuṭa, graiveyaka, bhuja bandha, kaṅkaṇikā, udarbandha* and *vaijayantī mālā* etc. His normal right hand is in *varada mudrā,* while the other three hold a *gadā a chakra,* and a *śaṅkha,* respectively, from right to left. The upper *parikara* or back slab consists incarnations of *Viṣṇu* such as *Varāha, Vāmana* and *Narasiṁha*. To his lower sides are depicted his attendants and devotees. Middle portions of the back slab bear the *vyāla* figures.

2. *Umā-Maheśa* - This image, measuring 68 x 39 cm. shows *Śiva* seated in a *lalitāsana mudrā.* He is decorated with *jaṭājūṭa, graiveyaka, yajñopavīta* and *yogapaṭṭa* etc. His normal left hand is giving a warm embrace to the *Pārvatī,* who is seated on his left lap. Her right hand is rested on the right shoulder of *Śiva* in *ālinġana mudrā.* Upper portion of the *parikara* consists four armed *Brahma, Viṣṇu* and *Śiva* in seated posture. The sons of Umā-

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Maheśa-the *Gaṇeśa* and *Kārttikeya* are depicted on their lower sides, besides the attendants. The mount of *Śiva* the *Nandi* is present below their seat. Back slab bears *vyāla* and other figures. The image has a *triratha* plan.

A broken sculpture, measuring 19 x 22.5 cm. is also placed alongwith the above mentioned images. It shows *Gaṇeśa* in upper corner. On the basis of which this image appears to be of *Pārvati*. Another broken stone remain, measuring 35 x 14 cm., displays the depiction of *Kirttimukha* motif.

RATAHARA

This village is about 3 to 4 km. from Ramgarh in Chhatara block. A small site is located here which has been flattened for agriculture. The principal ceramic industries of this site are as follows :-

1. *Red Ware*
2. *Black & Red Ware*
3. *Black Slipped Ware*
4. *Black Ware*

The only shape, recognisable in *Red ware*, is a spouted vessel. Black & Red ware is wheel turned and consists a carinated *handi*. No shape in *Black Slipped ware* is clear. *Black ware* comprises convex sided dish.

SAHIJAN KALAN

Sahijan Kalan or Sahajan Kalan village is about 4 km. from Robertsganj and about 0.5 km. from Robertsganj-Churk road. Numerous architectural remains are found in the newly built temple and it's surrounding area in the eastern part of the village. These description is as follows :-

1. *Kārttikeya* - This two handed image, measuring 67 x 52 cm. shows the deity in standing pose. His *triśikha* hairdo and the *śakti* in the left hand are notable. His mount is seen in the right side.
   Another image, measuring 64 x 50 cm. shows the deity with his mount peacock . His both the hands are broken.
2. *Sūrya* - This is a small broken image measuring 57 x 14 cm. It shows the deity in *sthānaka mudrā*. He holds a lotus flower in each of his two raised hands.
3. *Lakuliśa*- This sculpture, measuring 71 x 37 cm., bears an image of two handed *ūrdhvaretasa* seated deity. His both the hands are broken. A serpent is seen around his neck.
4. *Śiva*- This image, measuring 60 x 38 cm. shows the god holding a *triśūla* (trident) in one of his right hands. Rest of the hands are broken.
6. *Mahiṣasuramardini Durgā*- The present measurement of this broken image is 64 x 47 cm.
7. *Andhakāntaka Gajāntaka Śiva* - This sculpture, made of black sand stone, measures 72 x 43 cm. It bears the twelve handed *(dvādaśabhuji) Śiva* standing in *āliḍha mudrā*. The attributes of his hands are as follows from left to right - (1) *triśūla*, (2) *gadā* (mace), (3) *khaḍga* (sword), (4) *bāṇa* (arrow), (5) ḍamarū (6) *gaja charma* (elephant skin), (7) *gajacharma*, (8) *khetaka* (shield), (9) *triśūla*, (10) *chāpa* (bow), (11) *sarpa*, and (12) *khappara* (skull bowl). He is decorated with a high *jaṭājūṭa surmounted* by an *ardha - chandra* (crescent), *muṇḍa mukuṭa* (skull-crown), *ḍamarū - kuṇḍala, kaṇṭhāhara, graiveyak, kaṭi - sūtra, kiṅkaṇikā, bhujabanḍha and kaṅkaṇa* etc. His beard and moustaches are notable. He is shown attacking on *Andhakāsura* with his trident held in one right and one left hand. The demon holds a sword and a shield in his right and left hands, respectively. The *gaja charma*, depicted over his head like a canopy, is supported by his two raised hands (one right and a left). His left foot is rested over the shield shown in the left hand of a devil depicted below in fighting pose. The mount of *Śiva* is seated in the lower right side. The image is a fine example of its time, datable to about 12th cent. A.D.

Besides the above mentioned antiquites several stone-slabs bearing unidentifiable images, *vyāla* figures, *udgama, śikhara* and *bhūmi āmalaka* etc. are also placed at the old temple site, under a tree and by the

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sides of the walls of new constructions. These remains, except the *Gajāntaka - Andhakāntaka* image, may be assigned to the 9th century A.D. On the basis of these evidences it may be surmised that several stone temples were built here between 8th to 12th century cent.A.D.

SATDVARI

This village is at a distance of 7 km. from Ghorawal on Bardiya road. A number of stone images and architectural remains are found from different places of this village. The description of the important one's are given below :-

The *Umā - Maheśa* image installed in the modern *Śiva mandir* is the finest example of it's time (Pl.96). This black stone image, measuring 61 x 53 cm., shows *Śiva* seated in *lalitāsana mudrā* on a high cushion. A lotus halo is illuminating on the back of his high *jaṭājūṭā.* He is decorated with *sarpa - kuṇḍala, sarpa keyūra, kaṅṭhahāra, kaṅkaṇa, kaṭi-bandha, kaṭi - sūtra* and *nūpura* etc. He is raising the chin of *Umā* by his normal right hand, while the normal left hand is in *stana - grhaṇa mudrā.* The extra right and left hands hold a *triśūla* and a *nāga* respectively. *Pārvatī* is sitting on the left lap of *Śiva*. She is decorated with numerous ornaments like *mukuṭa, kuṇḍala, kaṅṭhahāra, graiveyaka,* etc. Her right hand rests over the right shoulder of *Śiva* and a mirror - *darpaṇa* - is shown in the left. *Kārttikeya, Gaṇeśa, Bhṛngī* and *Śaiva* - anuchar are depicted on the pedestal and lower sides. Middle portions of the back slab bear the *vyāla* figures. *Brahmā* and *Viṣṇu* are shown seated in the small *rathikā*s over the *vyālas*, while the upper portion of the *parikara* is given the shape of the super structure of a *piḍhā* style temple surmounted by an *āmalsāraka.* It comprises seated *Lakuliśa* image in a *rathikā* carved on it's middle. On stylistic grounds it may be dated about 11th cent. A.D.

A *Kṛṣṇa - Janmāṣṭamī vṛta pratimā* is also important to mention. This stone image measures 44 x 35 cm. which shows a lady reclining on a pedestalled couch. A baby is seen by her side.The head of the baby is supported by her left hand. She is taking care of the child and holding his hands. A female attendant is shampooing her feet. Another female attendant holds a *Chanvara* in one of her hands. A few more attendants shown on the upper slab are engaged in dance and music. Besides, a *mālādhārī vidyādhara* and an attendant with a sword are also seen on one side. A pot and a *śaṅkha* are placed under the couch on which the mother and child are resting. Such images are identified as *Kṛṣṇa - Janma* episode. The mother is met with *Devakī* and the child with newly born *Kṛṣṇa.*[34]

A stone slab bears an image of *Brahmāṇī* (Pl.97). Her main and left faces are broken, the right face is intact, while the fourth is deemed behind the middle. The halo is decorated with a full blown lotus. She is decorated with usual ornaments, such as *ekāvali, graiveyaka, bhujabandha,* long *mālā,* waist - band etc. The pose and attributes of her hands are as follows-1. *varada mudrā,* holding a roasary, 2. broken, 3. a book and 4. a vase. She is seated in *lalitāsana mudrā* over a lotus flower. Her respective mount *haṁsa* (swan) is shown on her lower right side.

Another stone slab consists a *rathikā* with a pilaster on each side, which shows standing *Gaṇeśa* in *tribhaṅga mudrā* with his spouse. His normal right hand is in *varada mudrā,* extra right holds a flower, while the attributes of left hands are not clear.

A slab comprises an image of standing *Kārttikeya* in *tribhaṅga mudrā.* His *triśikha* hair and mount peacock are apparent. He is feeding the peacock with his normal right hand. Extra hands hold flower like attributes, while the attribute of the normal left hand is not clear.

Besides the above a number of other broken images are also placed at different places in the village.

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SAULI

This village is under the jurisdiction of Karama police station. It is about 4 km. from the Robertsganj road. The principal ceramic industry of this site is *Red ware.* This ware comprises a single sherd of hand made variety, rest of them are wheel turned. Their main shapes are bowl and water vessel.

SHIVADWAR

This village is 6 km. from Ghorawal and easily approachable by bus and other means of transport through metalled road. It would be appropriate to call this village as a treasure of ancient architectural remains. Such remains are scattered every where in the village, in and arround the modern temples, on the *jagatī* of the wells, in the fields, fixed in the residential structures and below the trees-comprising mainly *Śaiva, Vaiṣṇava, Śākta* and *Jaina* images and broken parts of stone temples. Descriptions of the most important amongst them are given below :-

Śaiva images are a few in comparision to *Vaiṣṇava* sculptures but at present the place is considered to be the foremost centre of *Śiva*-worship. *Śiva*, *Umā-Maheśa*, dancing *Gaṇeśa, Kārttikeya* and *Pārvatī* are the representatives of this cult.

An image of *sthānaka Śiva* is found depicted in a *rathikā.* He is shown decorated with *jaṭājūṭa, kaṭisūtra,* a long *mālā* etc. He is holding a trident and a *nāga* in his extra hands, while the normal hands are broken. His mount *Nandī* is seen in the lower right side on the pedestal and a devotee is standing with folded hands in the left side.

A broken image, measuring 62 x 45 cm, is placed in the courtyard of Sri Rama Kant Dubey (Pl.102). The image shows *Yogeśvara Śiva* seated in *Utakūtikāsana.* The portion above the neck is broken. He is wearing *ekāvali, kaṇṭhahāra, yajñopavīta,* and *bhuja-bandha* etc. A *yogapaṭṭa* is seen tied around his knees. His right hand is raised in *abhaya mudrā* and left holds a bowl. *Bhṛṅgī* and other attendants of *Śiva* are shown to his right side standing in devotion with folded hands. A female figure is standing with folded hands to the left of the *Śiva*. A few more devotees with folded hands are seated on pedestal. Two trees are depicted on the either side of the *Śiva*. A *vyāla* figure and probably a bull are present on the upper right corner. It is to be noted, in the present context, that a broken head of the same stone and texture is placed over the neck of the *Śiva*, which seems to be the broken part of the same image. This portion comprises a high *jaṭājūṭa* and a *karṇa kuṇḍala.*

The main image of *Umā - Maheśa* is partly broken from the upper side (Pl.101). It measures 61 x 53 cm. *Śiva* seated in *lalitāsana* pose is decorated with his usual ornaments. The attributes of his three hands from right the left are *mātulunga,* a trident and a three headed serpent respectively, while the fourth natural left is on the waist of *Pārvatī* in embracing attitude. *Pārvatī* sitting on his left thigh is looking towards him with love. This image is datable to the 12th century A.D.

Another image of *Umā - Maheśa,* measuring 37 x 27 cm., has a plain *triratha* pedestal. The *Śiva* is seated in *lalitāsana mudrā* over his mount *Nandī*. The face and the head of four handed god are broken. His normal right hand below the wrist is also broken. A *triśūla* and a *nāga* are seen in his extra hands. His normal right hand is in *stana grhaṇa mudrā.* The *Pārvatī,* seated on his left thigh, holds a stalked flower in her left hand, while the right is rested on the right shoulder of the *Śiva*.

The depictions of dancing *Gaṇeśa - nartaka Gaṇapati* - noticed on stone slabs are elephant headed and having *lambodara*. His mount rat and attendants are also present in one of them. He is shown with two, four or six hands. These images are depicted in the niches and may be placed in the ninth century A.D.

An example of a rare depiction of broken *Nandī* measuring 34 x 25 cm. is important to note. It's portions above the neck and back are broken (Pl.115 - 17). The *Nandī* is shown sitting, while

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Gaṇeśa and *Kārttikeya* in their *bāla - rūpa*, depicted in the left and right respectively, are trying to climb over him. As a matter of fact, there must have been seated *Umā - Maheśa* on the back of *Nandi* but unfortunately this portion has been completely broken away. As in the example from Mau shows, originally *Umā - Maheśa* would be trying to lift over the kids by their helping hands.

The *vaiśṇava* images comprise the depiction of *Varāha*, *Narasiṁha, Kāmadeva, Lakṣami - Nārāyaṇa*, *Rāmāyaṇa* panels, *Kṛṣṇa-lilā* scenes and *Hanumāna* etc.

One broken part of a niche shows *varāha avatāra* of *Viṣṇu*. He is depicted in anthropomorphic form. An *ekāvali,* a long *vanamālā, kaṅkaṇa* and *bhujabandha* etc. are the main ornaments weared by him. The attributes of the right hands are not clear, while a *chakra* and *śaṅkha* are seen in his left hands. Goddess *prithvi* is rested on the elbow of his extra left hands.

The examples of *Narasiṁha avatāra* are seen depicted in the *rathikās.* First image shows the four handed god in *ālidha mudrā* tearing out the stomach of *Hiṛṇyakaśipu* with two of his normal hands, who is lying on the right thigh of *Narasiṁha.* The god is wearing his usual ornaments and a long *vanamālā.* His extra hands are raised in the posture of holding the locks of his own hair (Pl. 104). The portion below the anklets are broken. Pilasters of the *rathikās* on both the sides are apparent.

Second four handed *Narasiṁha* image is also depicted in a *rathikā.* The god is shown in *ālidha mudrā* and tearing out the stomach of *Hariṇyakaśipu* with his two normal hands. Attributes of the other two hands are not clear because the four hands are broken. He is wearing his usual ornaments, such as a large *kaṇthahāra, yajñopavita,* long *vanamālā* etc. Pilasters and *vyāla* figures are apparent on both the sides of the *rathikā.*

Third *rathikā* comprises the images of an eight handed *Narasiṁha* tearing out the stomach of the demon, lying helpless on his right thigh, with two of his normal hands. Two extra hands are shown holding the legs and head of the demon. Second pair of his extra hands are raised parallel to the head. The demon representing the stage just before his defeat is shown crumbling down in the lower right side with a dagger and a shield in his respective right and left hands.

Another *rathikā* shows a two handed image of standing *Narasiṁha* in *tribhaṅga mudrā* holding a *śaṅkha* in his right hand, while the left hand is rested on his left thigh.

An image of *Vāmana* avatāra of *Viṣṇu* is also depicted on a slab within a *rathikā* flanked by a pillaster on either side. He is standing in *samapāda mudrā*. His curly hair, *kaṇthahāra, yajñopavita* and long *vanamālā* are notable. The dwarf deity is four armed. His natural right hand is in *varada mudrā,* while a *padma,* a *chakra* and a *śaṅkha* are shown in rest of the hands. This image measures 40 x 38 cm. A broken sculpture, measuring 76 x 19 cm. shows four handed *Viṣṇu* seated in *lalitāsana mudrā* over his mount *Garuḍa.* His face, hands and legs are badly broken. He is wearing *ekāvali, kaṇthahāra,* yajñopavita, *bhujabandha* etc. Garuḍa is shown in anthropomorphic form. A serpent is seen hanging around his neck like a garland.

The stone image, measuring 62 x 48 cm. shows a four handed deity standing in *tribhanāga mudrā* on a lotus flower (Pl. 105). He is wearing a high *mukuṭa, a karṇa-kuṇḍala, a kaṇthahāra, yajñopavita kaṭi-sūtra* and a long *vanamālā* etc. He holds a queer in his normal left hand and taking out an arrow out of it. A *paśa* ad an *aṅkuśa* (elephant goad) are seen in his extra hands. A sugarcane bow - *ikṣhu dhanva* - rests on his left shoulder. A female attendant with her right hand raised in *abhaya mudrā* is standing in *tribhaṅga* pose on his either lower side. A *murli-vādaka* and a *viṇā- vādaka* are shown on the upper sides of back slab. Lotus halo is shown behind his head. His face is vertically broken. A small human figure with a mule like face is depicted on the lower left side of the female attendant. On the basis of *ikṣhu*

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dhanuṣa and mule faced figure this image may be identified to be of love god *Kāmadeva*. Female attendants on his sides might be met with his wives.

Three panels depicting *Rāmāyaṇa* scenes are amongst the most important finds of Sonbhandra district and adjoining area. Such antiquities have not been reported earlier to our explorations from this district. [35]

The *first panel* is identified with the *Bhāradwāja-āśrama* (Pl. 121). This stone panel, measuring 58 x 36 cm., shows the sage *Bhāradwāja* whom the three queens of *Daśaratha* the king of Ayodhya are paying their obeisence. This scene is depicted in a square panel flanked by two decorated pilasters on either side. One of the queens is sitting, while the rest of the two are standing before the sage-seated over a cushion. Heard of deers, numbering three, are in between the queen and the sage. A tree is seen in the background. The pilasters are decorated with *ghaṭa pallava* and half *maṇi bandha* motifs. This theme has been corelated with the occassion, when the queens paid tribute to the sage on way to *Chitrakūṭa* alongwith the *Bharata*.

The scene depicted in the *second panel* is also related with the *Bharadwāja āśrama* (Pl. 118). This panel measures 57 x 33 cm. Sage *Bharadwāja* is shown seated on a high cushion. A devotee is seen by his side, while *Rāma, Sita* and *Lakṣhamaṇa* followed by a monkey or *Hanumāna* in dwarf form are shown before him. *Rāma* is paying tributes to the sage with folded hands. He is decorated with a high *jaṭājūṭa, ekāvali* and wearing a *dhoti*. An arch is apparent on his left shoulder. *Sita,* following him, is holding a vase in her hands, *Lakṣamaṇa* draped as *Rāma* is holding the bow with his left hand. This theme has been identified showing the episode of the *aśrama* of *Bharadwāja,* where *Rāma, Sitā, Lakṣamaṇa* and *Hanumāna* paid tribute to the sage after the victory over *Laṅkā*.

Third slab bears the depiction of a theme of *Aśoka - Vātika* mentioned in the *Sundarakāṇda* of *Vālamiki Rāmāyaṇa* (Pl. 120). The scene, portrayed on a stone panel measuring 61 x 30 cm. shows *trimukha Rāvaṇa* seated on *bhadra - piṭha* in the left side, while *Sitā* is seated before him. *Rāvaṇa* is trying to allure *Sitā* to make her, his queen. Hanumāna hiding in the groves of Aśoka tree is obersving the activities going on below.

Besides the above mentioned *Rāmāyaṇa*-panels one more slab bearing a *Kṛṣṇa-Lilā* scene is also found alongwith them (Pl. 122). This panel is broken on both the sides. It's present measurement is 45 x 26 cm. It shows a scene of merry - making Balarāma and *Kṛṣṇa* alongwith their spouces Satyabhāmā and Revati, devine dancers and attendants etc. The theme represents the episode of *Pindāraka Tirtha Yātrā* of *Viṣṇu Parva* of *Harivaṁśa*. It may be appropriate to underline herein that this scene belongs to the later phase of the *Kṛṣṇa*'s life, while most of the *Kṛṣṇa*- Lilā panels known from other sites of the country are related with the early life of *Kṛṣṇa*. To the best of our knowledge this is the hitherto unknown example from Sonbhadra as well as other areas too.

All the three panels depicting *Rāmāyaṇa* and *Kṛṣṇa - Lilā* scenes are datable to the 9th-10th cent. A.D. on stylistic grounds.

As for *matrikās* are concerned the images of *Chamundā* are represented by a number of examples besides a broken slab bearing *sapta* or *aṣta matrikās* is also found. No independants depiction of *Chamuṇdā* has been found instead all of them are shown in a *rathikā* flanked with a pilaster on both the sides. The deity is shown in dancing pose over her mount corpse - *śavavāhana*. She bears a high *jaṭājūṭa* decorated with *sarpa kuṇḍala, sarpa - kaṇṭhahāra, muṇḍa-mālā* etc. Her body is bony and breasts are dry and elongated. The attributes of her hands are a dagger, a *kapāla - pātra,* trident, *ḍamarū* and human head. Third eye on her forehead is apparent in almost every image. Her one of the left hands is shown in finger licking attitude *(Lalelihana)*. A jackal is seen on the lower left side

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with raised head, licking the blood drops dripping down from the human head shown in one of her hands. Except one (meas. 70 x 44 cm), all the examples are mostly broken (Pl. 108).

Though the *matrikā paṭṭa* is badly broken but the *Virbhadra* standing with a *viṇā* in his hands and a long *mālā* decorated in the centre with a skull is apparent (Pl. 111). The *matrikā* standing to his left may be undentified with *Brahmāṇi* on the basis of her partly remaining three heads. Rest of the two *matrikās* are beyond identification. The present measurement of this slab is 54 x 38 cm.

More than half a dozen broken door-jambs, bearing river goddess *Gaṅgā* or *Yamunā* or respective door keepers, have been recorded from Shivadwar. One of them shows goddess *Gaṅgā* on *pedya* standing in *tribhaṅga mudrā* over her mount *makara* - crocodile (Pl. 123). She holds a full blown lotus flower in her right hand. By her side stands a two handed male attandent holding a *śaṅkha* in his right hand, while a dwarfish *chhatradhārini* is shown between the two (meas. 63 x 50 cm.)

Another door-jamb broken from a little above the *pedya* measures 72 x 32 cm. The *pañchśaṅkha dvāra-stambha* bears the image of the river goddess *Yamunā* with her attendants on the *pedya.* The goddess standing in *tribhaṅga* pose holds a lotus flower with her left hand. A *kichaka* or *bhāraputraka* is seen supporting the upper portion with his raised hand. A *nāgi* with folded hands and the five *śaṅkhas* are apparent. The lower portion comprising the mount of *Yamunā* the *kūrma* has been broken away.

Third jamb shows river goddess *Yamunā* standing on the lower portion. Her mount - *Kūrma* is depicted to her lower left side (meas. 35 x 49 cm.).

Fourth jamb, probably of the 12th cent. A.D. comprises *Śaiva dvārapāla* and a lady attendant and three *śākhās - mrināla - śākhā, puśpa-śākhā and rūpa śākhā* (meas. 58 x 50 cm.).

Another broken jamb bears the river goddess holding a vase in the left hand flanked by a *Śaiva dvārapala* who holds a trident in his right hand.

A pancha *śākhā* door jamb bearing a *Śaiva* dvarapāla with male and female attendants on the *pedya*.

Numerous corner pillars and slabs which would have been originally placed on *karṇikās* have a considerable proportion in the remains of Shivadwar (Pl. 124-45). These broken parts of the ancient stone temples bear the images of *dikpālas* with their respective mounts and attributes. The following *dikpālas* have been identified depicted on these pillars - 1. *Varuṇa*, 2. *Vāyu* 3. *Yama*, 4. *sana*, 5. *Kubera*, 6. *Nirrtti*, 7. *Agni*, and 8. *Indra.* Two examples of four handed *dikpālas*, the *Varuṇa* and the *Vāyu* are seen standing in *tribhaṅga mudrā*. The natural right hand of *Varuṇa* is rested on his right thigh. Rest of the hands hold a lotus flower, a book or flag and a *paśa* (noose). While the *Vāyu* is seen holding a god in his natural right hand. The attributes of extra hands are same as of *Varuṇa*. Besides the respective mounts a *makkara* and a stag devotee with folded hands is also shown seated by their lower sides. *Indra* is seen with his mount elephant. The halo of *Agni* is decorated with fire flames. He stands in *tribhaṅg mudrā* and is wearing *ekāvali yajñopavita* etc. His bulky body and a *meśa* by his side are apperant. His right hand is shown raised in *abhaya mudrā,* while the left holds a vase. His beard and *mukuṭa* are notable.

Apart of the above, most of the *dikpālas* are two handed. They are shown in *tribhaṅga* pose and decorated with *kaṇṭhahāra, bhuja bandha, waist band, kaṭisūtra* and a long *mālā*. Their one hand is rested over their one thigh while the second holds the respective attributes such as *daṅḍa* or *khaṭvāṅga* with *Yama*, a sword and a human head with *Niṛrtti*, *paśa* with *Varuṇa,* goad with *Vāyu,* a *nakulaka* with *Kubera*. The respective mounts - buffalow, *śāva, makara*, stag are depicted on their lower side. *Mālādhāri - vidyādhara* or musicians or *gandharvas* are often portrayed over them. A few of

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these deities are placed within a *rathikā* flanked with a pilaster on either sided. The measurement of these remains varies between 37 x 27 cm. to 92 cm.

The upper portion of a broken *parikar* shows a temple replica in its middle. A *vyāla* figure is depicted on it's side. In the extreme left a turtle is apparent. *Bhadra* projection of the temple replica bears a seated image of *Brahmā* in a *rathikā* surmounted by a *piḍha* style of *śikhara.*

A miniature stone temple measuring 1.27 x 40 cm. provides an idea of a fine workmanship of it's period (Pl. 112-14). It consists a simple square *garbhagṛha* and a short *kapili* in plan. In elevation the *vedibandha* is elevated with *kumbha, antarpāttra* and *kalaśa* mouldings. *Triratha* or *dviaṅga Jaṅghā* comprises a *rathikā* on each side, accomodating the images of *Pārvati* and *Gaṇeśa* etc., respectiely from right to left. A large *chandraśālā* measuring 1.00 x 36 cm. consists a *rathikā* with a pilaster on either side. Goddess *Durgā* is placed within this *rathikā,* who is shown seated over her mount lion. Her normal right hand is raised in *abhya mudrā* and left holds a trident (broken). The attributes of the extra hands are not clear. On stylistic grounds it may be dated to the 9th c.A.D.

An *uttaraṅga,* (architrave) measuring 65 x 25 cm. comprises a four handed diety on it's *lalāṭabimba* (Pl. 107). She is seated in *lalitāsana* over a cushion. The attributes shown in her hands are as follows - 1. probably matulung, 2. not clear, 3. a bell and 4. a vase. The moulds such as *pātra śākhā, mriṇāla śākhā, patra śākhā* and a *paṭṭa* bearing the rows of *mālādhāris.* are depicted on her either side.

Another intact *uttaraṅga* is a beautiful piece of art. It measures 1.35 x 43 cm. In all five niches are depicted on it. The first, third and fifth niches, from right to left, consist the four handed image of *Brahmā, Viṣṇu* and *Śiva*, with their respective mounts swan, *garuḍa* and bull. These tridevatas are seated in *lalitāsana mudrā* with their usual attributes. Four armed *Vaiṣṇavi* and *Maheśavari* are placed in the second and fourth niches. *Mālādhāri vidyādhara* are shown on either upper side of the back slab of all deities. An attendant is seen standing in *tribhaṅga mudrā* on both the sides of the second and fourth *rathikās.*

Besides the uttaranga, numerous broken slabs comprise the *udumbaras* with the figures of dancers, musicians couples, *abhisarikās,* deities, devotees, and motifs such as small *chandrasālā, jālaka* and *puśpa* etc.

Amongst the remains related to the *Jaina* religion a few *Yugaliā* images and a stone *uttaraṅga* bearing *Tirthaṅkaras* have also been found in Shivadwar. One of the *Yugaliā mūrti* is partly broken. It measures 74 x 47 cm. (Pl. 109). This image shows a couple of deities seated in *lalitāsana mudrā.* Their face and hands are broken. Lotus halo is seen behind their face. A thick stem of the tree is depicted on back slab. A *Tirthaṅkara* in *yoga mudrā* is seated on the top of the tree, who is being adorned by *mālādhāri* couples. Either sides of the back slab bear *vyāla* figures, seated attendants and devotees. A deity being worshipped by the devotees is also depicted on the pedestal.

Second *Yugaliyā* image measures 64 x 47 cm. (Pl. 110). This image show a couple seated in *lalitāsana mudrā* over the cushion. A child is seen in the left lap of the female deity. A lotus halo is depicted behind the heads of male and female deities. The head, face and hands of the male and child are badly broken. A thick stemmed tree is apparent on the back slab dividing the sculpture vertically almost in two equal parts. On the top of it a *Tirthaṅkara* is seated in *yogāsana* pose. *Mālādhāri* couples are shown on his either upper side. *Vyāla* figures, female deities and a few attendants flank on the sides of the middle back slab. The pedestal bears a seated deity flanked with a number of devotees.

A broken part of a *uttaraṅga* of a stone temple is a clear evidence of the existance of a *Jaina* temple at this site (Pl. 119). It shows two temple replicas

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with *piḍha* style *sikhar* surmounted by an *āmalsāraka.* A male deity seated in *utkūtikāsana* is shown in the *garbhagṛha* of the replica depicted in extreme right. Five headed serpent - hood is seen over his head. His right hand is raised in *abhaya mudrā* and rested on the right knee. A vase is shown in his left hand.

The second replica comprises a female deity seated in *lalitāsana* over a lotus. Her right hand is raised in *abhaya mudrā* and left holds a stalked lotus. Three headed serpant - hood is seen over her head.

Besides the replicas four *Tirthaṅkaras* are also depicted on the same *uttarṅga* in *kāyotsarga mudrā.* Their *kunchita keśa,* elongated ear-lobes, suspended hands parallel to the body and *digambara* portrayal is notable. A *chhatra* is shown over each of them. The present measurement of this *uttaraṅga* is 58 x 37 cm.

SHIVAPUR

This village is in Chhatara block at a distance of about 1.5 km. from Pannuganj. The mound consisting ancient pottery has been converted into a flat agricultural field. The principal ceramic industries of this site are :-

1. *Red Ware*
2. *Black Ware*
3. *Black slipped Ware*

All the potteries are wheel turned. No shape is clear.

SINGARAHA

This village is 6 km. from Bardiya bus stop. The approach to this place is by a metalled road from Ghorawal to Shivadwar, and onwards by *kuchchā* trek. A water tank *(sarovara)* is located to the south-east of the village.

Two important images are found in this village. One out of them is placed on the well of Sri Rameshwar Singh, while the second is in his personal collection.

1. First image, carved on a sand stone slab, measures 76 x 23 cm. (Pl.93). It's colour is creamy white. The slab shows a female figure reclining on a four legged cushion. Her head, decorated with *chūḍa pāśa* is rested on her half raised left hand. A pillow is placed below her head. A baby is resting by her side, who is touching her left breast. He is looking towards the face of the mother.

   A post is placed in her lower left side. Her extended left leg is being shampooed by an attendant. A male figure holding a dagger is depicted in *tribhaṅga* pose in the right side. Another male figure is standing by his side. a *mālādhārī vidyādhara* is depicted in the extreme side. A female figure is also standing in his side. Her one hand is shown on the breast, while she supports the upper portion with the other hand. A pot is depicted near the couch, which is being touched by an attendant. This attendant is also supporting the upper part. Third attendant is holding a *chanvara* in her right hand, while fourth is playing a drum.

   Four headed *(chaturānana) Brahmā* is seated on his mount *haṁsa* (goose), depicted to the right side of the *mālādhārī - vidyādhara.* His lower left hand is in *varada mudrā*. Upper left and right hands hold a *śruvā* and a book, respectively. Fourth hand is broken. Behind the *Brahmā, Agni, Indra* and *Yama* are shown seated on their respective mounts the *meṣa,* the elephant *(gaja)*, and bull *(vṛṣa).* The right hand of these deities are raised in *abhaya mudrā.* The left half shows more figures. Probably a child is shown in the hands of the central figure. On stylistic grounds this image may be dated to the 10th cent. A.D.

On the basis of the description and iconographic texts, quoted by N.P. Joshi[36], the theme of this slab may be explained as follows. The reclining lady is *Devaki,* and the child by her side is none else than *Kṛṣṇa.* While the figures depicted above in the left half may be met with *Vāsudeva, Nanda* and *Balarāma* engaged in exchanging their daughter with *Kṛṣṇa.*

A slab showing the same theme is in the collection

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of Lucknow Museum, which hails from Shivadwar village of the area under discussion. Besides, several other examples of such type are reported from different sites of M.P., Rajasthan and Uttar Pradesh (Kannauj, Mirzapur etc.)[37] The second sculpture made of Chunar sand stone measures 50 x 40 cm. It bears the image of *Umā - Maheśvara* in *sthānaka tribhaṅga mudrā* in a *rathikā*. *Maheśa* decorated with *jaṭājūṭa, kaṅkaṇa, maṇimālā, kaṭi-bandha* etc. He holds a *padma, a triśūla* and *nāga* in his three hands from right to-left, respectively. His fourth hand is in *stana-grahaṇa* attitude, giving a warm embrace to *Umā*. An attendant holding a *chanvara* and a *padma*, is shown in another *rathikā* to the left of the above. These images may be placed in 10th century cent. A.D. , on stylistic grounds.

TENUA

This village is about 1.5 km. form the nearest bus stop of Dhuas colony. The approach road from Ghorawal to Mukha is metalled. Onwards it is *kuchchā* upto the village Tenua. The modern temple built by Sri Bhagwati Misra consists several sculptues. Their description is as follows :-

1. *Door - Jamb* - This door jamb *(dvāra - stambha)*, measuring 68 x 43 cm., comprise the river goddess *Yamunā* on its lower portion - the *pedya.* The deity is standing in *tribhaṅga mudrā*. Her right hand is rested over the left shoulder of an attendant, who is holding a lotus in her left hand. She is decorated with *chakra kuṇḍala, ekāvali, nābhi-chhandaka, bhuja - bhandha, kaṅkaṇa, nūpura, kaṭibandha* and *uttariya* etc. Her mount turtle *(kachchhapa)* is shown to her lower left side.

   A *Śaiva dvārapāla* (door attendant) is standing to the right to the *Yamunā,* in *tribhaṅga mudrā.* His height is almost similar to that of her. The attributes of the four handed *dvārapāla* are - 1. skull, 2. bowl, 3. not clear and 4. spear *(śakti)*.

2. *Stone pillar* - This pillar, measuring 44 x 23 cm., comprise an image of a two handed male. He is holding a human head *(nara muṇḍa)* and a sword *(khaḍga)* in his left and right hands respectively.

3. *Śiva* - This image of *Śiva* is carved in a *rathikā* on white sand stone. The deity shown in *ardha paryaṅka mudrā* is decorated with *jaṭājūṭa, ekāvali* and *yajñopavita*. His right hand is raised in *varada mudrā,* while the left holds a *bijaurā.*

4. *Broken door-jamb* - This *triśākhā* type of door jamb is decorated with *patra - valii, rūpa - śākhā* and another unidentifiable motif. It's measurement is 66 x 39 cm.

Besides the architectural remains, described above, a few more stone antiquities bearing the depictions of *Kichaka* etc. are also found in this village. These remains are datable to the 11th - 12th cent. A.D.

UPADHI

This village is about 12 km. from Robertsganj and about 4 km. north to the Robertsganj - Ramgarh motor road. A mound is located on the left bank of the river Belan. Presentaly it is under cultivation. Microliths and ancient potteries have been found from this site. The principal ceramic industries are as follows :-

1. *Red Ware*
2. *Black & Red Ware*
3. *Black Slipped Ware*
4. *Grey Ware*
5. *Northern Black Polished Ware*

The *Red ware* consists hand made as well as wheel turned varieties. A few of them bear husk marks. The main shapes of this ware are water vessels and vases. Some of the examples also comprise red slip.

Conclusion

As the list of explored sites indicate, the sites yielding *Early Palaeolithic* and *Middle Palaeolithic* artefacts are limited to the Son Valley. The sites of Chopan, Chaura-Bijaura, Gothani, Patwadh, Sinduria, Mahalpur, etc. are important to mention in this regard.[38] Most of the finds are collected from the surface. While a few, Middle

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Palaeolithic tools have been found from *insitu* deposits of the Son.[39] Animal fossils have also been recovered from the same deposits.[40]

No habitation site, related to the aforesaid phases, is known from this area. Therefore, the artefacts of these phases just represent the presence of Early and Middle Palaeolithic men. The observations made by Dr. Pant regarding the Lower and Middle Palaeolithic Cultures of Southern Uttar Pradesh is suitably applicable to our area of discussion-

> "no research worthy of note has been undertaken in the region.....except a few sporadic discoveries of artefacts of the two phases. The studies carried out so far are limited to a loose sequence of the Lower and Middle Palaeolithic industries but without any reliable chronological data, a tentative and hazy picture of the enviornmental conditions associated with them, and fairly exhaustive techno-typological screening of the assemblage".[41]

It is to be noted that the sites of *Upper Palaeolithic* period are reported not only from the Son Valley, but extend over the Kaimur hills also. More than a dozen rock-shelters associated with blade-bladelet industries (Upper Palaeolithic) are known, in the Saudag forest, near the villages Baraila and Khuraila.[42] Besides, a number of such industries are also reported from Bhakaraur, Khajinkhan, Mahalpur of Chopan region in Son Valley. [43]

Several assemblages found in or around the painted and plain rock shelters and on hill slopes also show the similar affinities. But since none of them are from the archaeologically excavated stratified deposits their precise cultural context, in this area, is not clear. However on the basis of the conclusions of the researches carried out in the near by area of Mirzapur district, it may tentatively be surmised that during this period the rock shelters of the area were also occupied for habitation and other activities.

Next phase of the Stone Age - *Mesolithic* - is represented by numerous sites consisting microliths such as triangles, trapeze, lunate, backed-bladelets, fluted cores etc. These artefacts are found littered on the surface near the rivers, streams, on hill-slopes and in and around the rock-shelters. In the absence of excavated material from the area in question other features of this period may only be related on the basis of the results of the excavated sites of the near by Mirzapur distt. According to which the Mesolithic people inhabited and buried their dead in the same shelters. Mention may be made of the skeletal remains found in the excavations of Lekhahia, Baghai Khor etc. Several rubbed nodules of hematite are found from the excavations as well as from the surface, which are beleived to have been used to obtain colour for the paintings on rock surface. Such paintings are found in abundance in numerous rock-shelters, often in a number of layers superimposed on each other. The earliest of them are supposed to be related with the Mesolithic period on the basis of the circumstancial evidences and contents of the themes of the paintings.

The number of painted rock-shelters has considerably enhanced in our explorations. The paintings are executed on the inner walls and ceilings in different shades of ochre. Occassionally white colour is also used. Some of the paintings show their outlines in black pigment. The themes comprise hunting, dance, human and animal figures engaged in different activities. The paintings are portrayed in outlines filled with colour in wash. Mostly monochrome examples are dominant, while bichrome paintings with an outline in white and yellow shade of ochre are also found. A few examples in polychrome are rare. Traces of back ground preparation are almost absent. A few of rock shelters are important for their superimposed paintings of different periods and interesting themes. Mention may be made of Kauva khoh, Matahwa, Gochara, Kerwa, Lakhma, Bhawan etc. The fishing and battle scenes of the earliest phase and depiction of 'Lorika' in Kauva Khoh rock selter, long necked birds - ostrich (?) of Bhawan, x-ray style and hunting scenes of Kerwa, Gochara and Matahwa rock shelters are hitherto unknown from this area. The superimpositions of the paintings provide very useful evidence for their comparative dating. Two classified line drawings (fig. 5-6) illustrated with the descriptions of the

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Kauva khoh and Ghoramangar give an idea of the same. Earlier to our explorations the phases of superimposed paintings were known through the studies of Dr. R.K. Verma. While a collective chronological sequence of 13 phases has been proposed separately for this region, after a careful observation of such superimpositions of several rock shelters of Robertsganj tehsil.[44]

Numerous sites, mentioned in the annexed list, such as Agori, Barank, Bajauli, Chatara, Deori, Kamauli, Kandakot and Lasda, etc. have yielded *polished stone celts*. Besides a number of them have also been found from the adjoining areas of Dudhi tehsil (Distt. Sonbhadra) and Chunar tehsil (Distt. Mirzapur).[45] Except the rounded butt type celts from Lusa, all the specimens are triangular having almost conical butt. A few of them are under worship as *Śiva - liṅgas.* Only one broken celt was found on the site alongwith the husk marked Red ware, Black Slipped ware and NBPW. Others are found from the surface and are unassociated with any ceramic industry or cultural material. Therefore, their proper archaeological context is not established. However, their occurance in considerable number suggest, that the cultures related to these artefacts were extended over whole of the area under discussion.

It is to be noted herein that the stone celts are found in the excavations from Neolithic and Chalcolithic levels at Koldihwa- Mahagara-Punchoh (Distt. Allahabad), Indari (Distt. Mirzapur), Kunjhun (Distt. Sidhi; Madhya Pradesh) and Senuar (Distt. Rohtas, Bihar) in the adjoining areas.[46] The associated ceramic industries are the hand made husk and straw marked potteries, the hand made and wheel turned Red ware bearing rippled surface and finger imprints etc, besides, corded ware, Black and Red ware and Black Slipped ware. The main shapes - bowls with collared rim, hemispherical bowls, bowls with convex sides, channeled bowls or basins, water vessels without neck and the types perforated legged potteries, sherds with applied designs and those mentioned above are similar to that found from the sites of the Robertsganj tehsil. Hence, it may be surmised that the earliest phase at Naidih, Upadhi and Raja Nala ka Tila might be representing, at least, the Neolithic-Chalcolithic period.

The subsequent phase may be identified with the *Chalcolithic / pre NBPW cultures,* represented by Black Slipped ware and associated potteries, which have been found at the excavated sites of Koldihwa group of sites, Senuar and Kakoria etc. in the same context.[47] The potteries such as hemispherical bowls, corrugated bowls, concave sided bowls with mid grooves, convex sided dishes and channelled bowls and basins, potteries with applied designs, potteries bearing painted motifs, corded ware and rusticated ware show many similarities in the assemblages of the sites of Robertsganj tehsil and those of the aforesaid sites.

The list furnished with the summary account of the explorations in this area by Narain & Pant comprise sites consisting dull Red ware, BRW, Black ware etc.[48] A few of them might be the representatives of the pre NBPW cultures, but in the absence of the detailed description of the shapes, types and other features, their proper context is not ascertained.

The sites, yielding *NBPW* and associated wares, suggest that this area was in closer contact in this period with the Ganga valley. Particularly 'Raja Nala ka Tila' is importanant in this regard. The quality of BSW and NBPW and extent of the site show that this site would have gradually evolved as a political centre to control the forest people of the area during this peeiod.

Since above surmises are based on the observations of the surface finds, the excavations at a few sites is needed to ascertain the chronological cultural sequence and evolution of the Neolothic - Chalcolithic and subsequent cultures of the area.

Megalithic burials, revealed in our explorations from several sites, particularly of the Ghorawal block, are worth mentioning. Principal types in these monuments are cairn and cairn -cum- cist.

The remains of the preceding period, after NBPW phase, are in the form of Red ware potteries found from 'Raja Nala ka Tila' and a few other sites, but other

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cultural material such as structural remains, sculptures and inscriptions are yet not known. The only exception are the bricks, found from Harna khuri, which are suggestive to that of Suṅga-Kuṣāṇa period.

Gupta and post Gupta periods are represented by the painted inscriptions in the rock shelters of Man-Moon and Panchamukhi. Our explorations have shed remarkable light on the history of early medeival period of the area. The most important evidences, in this regard have come out in the form of two inscriptions from Mau Kalan and Vijaigarh. These records, datable to the 7th - 8th cent. A.D. reveal the names of two kings - *Śrī Nāgendra Varmma* and *Śrī Nara Varmma* - under whom's reign this area might have come. Further, the inscriptions mention the name of the *koṭṭapāla* (of Vijaigarh fort) *Dāmodara Bhaṭṭa* and *Sadvārī pathaka* - the unit under which this area might have been governed.

A marked increase in temple building activities and influence of *Śaiva, Vaiśṇava, Śākta, Saura* and *Jaina* religions are observed by the presence of numerous sites with abundant temples and sculptural remains of ealry medieval period. The temple of Bharahari and Mandara are to be noted because they are the only representatives of their times. The *Rāma and Kṛṣṇa kathā* panels found from Ghorawal area are the additions to such tradition and reveal some new features too. Besides, *Janmāṣṭamī Vrta pratimās, Nandī* with his wife, *Umā Maheśa* seated on *Nandī* and trying to pickup their childs, *matrikās* from Kurari, *Andhakāntaka-Gajāntaka Śiva* from Sahijan khurd and Mandara , *Eka mukha Śiva - liṅga* of Baraila and a few architraves and door frames found from Kandhara, Khajuri, Shivadwar, Baraila and other sites are worth mentioning.

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LIST OF EXPLORED SITES OF ROBERTSGANJ TEHSIL: DISTRICT SONBHADRA

The abbreviations used in this list are as follows- Black & Red Ware - *BRW*; Black Slipped Ware - *BSW*; Red Ware - *RW*; Black Ware - *BW*; Dull Red Ware - *DRW*; Northern Black Polished Ware - *NBPW*; Red & Black Ware - *RBW*; Grey Ware - *GW*.

S.N.	Name of Block/ village/site	Lat. & Long.	Main Ceramic industries	Other finds	Previous references
1	2	3	4	5	6
CHHATARA BLOCK					
1.	Babhanigawan	Lat. 24° 41' 57" N. Long. 83° 26' 19" E.	--	Stone sculptures and architectural remains of medieval period	--
2.	Bagaura	Lat. 24° 43' 33" N. Long. 83° 14'12" E.	BRW, RW	--	--

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1	2	3	4	5	6
3.	Baghela Raipur	Lat. 24° 43' 3 7" N. Long. 83° 15' 3" E.	RW, BW, Glazed ware	--	--
4.	Banwan	--	--	Medieval Stone Sculptures	--
5.	Baraila	Lat. 24° 41' 36" N. Long. 83° 2' 57" E.	DRW	Microliths	Narain & Pant 1962-63: 131
6.	Bajaura	Lat. 24° 42' 33" N. Long. 83° 16'55" E.	--	Stone sculptures and architectural remains of medieval period.	--
7.	Bagahi	Lat. 24° 42' 46" N. Long. 83° 12'22" E.	RW	--	--
8.	Belgain	Lat. 24° 40' 48" N. Long. 83° 12'25" E.	--	Stone sculptures of medieval period	--
9.	Belauri	Lat. 24° 39' 57" N. Long. 83° 15'18" E.	RW, BW, Glazed ware (Medieval)	--	--
10.	Charkonwa	Lat. 24° 42' 21" N. Long. 83° 17'32" E.	--	Remains of medieval stone sculptures and temples	--
11.	Domariya	Lat. 24° 38' 31" N. Long. 83° 17'04" E.	--	Remains of a medieval stone pillar	--
12.	Jai Mohra	Lat. 24° 42' 59" N. Long. 83°14'44" E.	--	Remains of medieval stone sculptures	--
13.	Kharvi	--		Remains of medieval stone sculptures	--
14.	Narottampur	Lat. 24° 42' 31" N. Long. 83° 16'2" E.	--	Remains of medieval stone sculptures.	
15.	Pakarhat	Lat. 24° 43' 75" N. Long. 83° 17'16" E.	RW (Medieval)	Remains of medieval stone sculptures and temples	--
16.	Pannuganj	Lat. 24° 40' 8" N. Long. 83° 15'3" E.	--	Remains of medieval stone sculptures	--
17.	Parasdiha	Lat. 24° 41' 39" N. Long. 83° 11'25" E.	BRW, RW	--	--
18.	Parsia	Lat. 24° 41' 57" N. Long. 83° 17' 4" E.	--	Stone sculptures (medieval)	--
19.	Raja Nala ka Tila	Lat. 24° 42' 54" N. Long. 83° 18'12" E.	RW, BRW, GW, BSW, NBPW, BW, RBW	Stone artefacts such as scraper, core rest, muller and remains of medieval stone sculptures	Tewari & Srivastava 1994.

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1	2	3	4	5	6
20.	Ramgarh	Lat. 24° 39' 53" N. Long. 83° 14'44" E.	--	Medieval stone sculptures	--
21.	Ranaki	Lat. 24° 47' 51" N. Long. 83° 17'6" E.	--	Medieval remains of stone temple and sculptures	--
22.	Ratahara	Lat. 24° 43' 43" N. Long. 83°14' 36" E.	RW, BRW, BSW, BW	--	--
23.	Sauli	Lat. 24° 42' 19" N. Long. 83° 16'19" E.	RW	--	--
24.	Shivpur	Lat. 24° 38' 37" N. Long. 83°13' 43" E.	RW, BRW, BW	--	--
25.	Tiyara Kalan	Lat. 24° 40' 4" N. Long. 83°13' 50" E.	--	Medieval stone sculptures	--
CHOPAN BLOCK					
26.	Adalganj	Lat. 24° 34' 26" N. Long. 83° 1' 22" E.	--	Medieval sculptures	
27.	Agori	Lat. 24° 32' 45" N. Long. 82° 58' 0" E.	RW (medieval)	Polished stone celt, late medieval fort, remains of broken sculptures	Narain & Pant 1962-63; 130; IAR 1979-80; 78
28.	Alaur	--	--	Upper Palaeolithic artefacts	IAR 1977-78: 56
29.	Bargawan	Lat. 24° 35' 24" N. Long. 82° 54'54" E.	--	Medieval stone sculptures	--
30.	Bharahari	Lat. 24° 32' 19" N. Long. 82° 45' E.	--	Early medieval stone temple	Dhyanam No. 1 : 31-34.
31.	Bhakaraur	--	--	Middle Palaeolithic tools	Misra 1977 : 45.
32.	Bijaura	Lat. 24° 34' 19" N. Long. 82° 57'07" E.	--	Middle Palaeolithic tools, Microliths	IAR 1980-81 : 73.
33.	Chandauli	Lat. 24° 44' 34" N. Long. 82° 58'56" E.	--	Late medieval stone sculptures	--
34.	Chaura	Lat. 24° 38' 37" N. Long. 82° 46' 9" E.	--	Middle Palaeolithic tools, Microliths	IAR 1980-81 : 73; Pant 1982 : 32
35.	Chatarwar	Lat. 24° 35' 39" N. Long. 82° 53'31" E.	--	Medieval stone sculptures	
36.	Chitirpurwa	Lat. 24° 35' 58" N. Long. 82° 49'24" E.	--	-do-	--

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1	2	3	4	5	6
37.	Chopan	Lat. 24° 31' 5" N. Long. 83°1'27.5" E.	--	Stone artefacts of Early & Middle Palaeolithic period and Microliths	IAR 1962-63 : 33, 37; 1977-78 : 56--57; 1980-81: 73; 1982-83: 145; Narain & Pant 1962-63: 130; Misra 1977: 31; Pant- 1982 : 91
38.	Gothani	Lat. 24° 31' 56" N. Long. 82° 58'06" E.	RW (medieval)	Lower Palaeolithic tools, Middle, Palaeolithic tools, Remains of early medieval stone temples, late medieval temples and memorial slabs or pillars	IAR 1977-78: 56; Misra 1977: 45
39.	Ghoriya	Lat. 24° 36' 10" N. Long. 82°51' 55" E.	--	Upper Palaeolithic tools, medieval stone sculptures	IAR 1977-78: 56-57
40.	Kharetiya	--	--	Late medieval sculptures	--
41.	Khoradih	--	--	Middle Palaeolithic tools	Misra 1977: 45
42.	Kurari	Lat. 24° 36' N. Long. 82° 46'43" E.	--	Remains of medieval stone-temples and sculptures	Tewari & Singh 1991
43.	Kurcha	Lat. 24° 35' 40" N. Long. 82° 53' 2" E.	--	Medieval Stone sculpture	--
44.	Mahalpur	Lat. 24° 31' 47" N. Long. 82° 58'54" E.	RW (medieval)	Middle and Upper Palaeolithic tools	IAR 1977-78: 56
45.	Nevari	Lat. 24° 35' N. Long. 82° 49' E.	--	Upper Palaeolithic tools Microliths	IAR 1977-78: 56
46.	Obra	Lat. 24° 27' 22" N. Long. 83° 0' E.	--	Microliths	Narain & Pant 1962-63:130
47.	Patwadh	Lat. 24° 32' 4" N. Long. 83° 2' 30" E.	--	Tools of Series I	IAR 1956-57: 48; 1977-78: 56
48.	Rijul	Lat. 24° 37' N. Long. 82° 49' E.	--	Microliths	--
49.	Salai Banava	(local name)	--	Microliths	--
50.	Semiyan	Lat. 24° 36' 3" N. Long. 82° 51'12" E.	--	Upper Palaeolithic and Microlithic tools, Remains of medieval stone temples and sculptures	IAR 1977-78: 56-57
51.	Shilpi	Lat. 24° 37' 09" N. Long. 82° 47'18" E.	--	Remains of medieval stone temples and sculptures	--

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1	2	3	4	5	6
52.	Sinduria	Lat. 24° 31' 35" N. Long. 83° 0' 30" E.	--	Middle Palaeolithic tools, Microliths, Celt, etc.	IAR 1977-78: 56-57; Misra 1977: 45
53.	Till Bodawa	(local name)	--	Microliths, Stone celt	--
GHORAWAL BLOCK					
54.	Agandawa	Lat. 24° 4" 42" N. Long. 83" 22'28" E.	RW (medieval)	Medieval stone sculptres	--
55.	Amdih	Lat. 24°44' 37" N. Long. 83°22'28" E.	-do-	-do-	--
56.	Athauna	Lat. 24°42'10" N. Long. 82°55' 0" E.	BRW,BSW,RW	--	--
57.	Audar	Lat. 24°43' 53" N. Long. 82°51'48" E.	--	Remains of medieval stone sculptures	--
58.	Baraya	Lat. 24°40' 21" N. Long. 82°46'52" E.	--	-do-	--
59.	Bardiya	Lat. 24°45' 18" N. Long. 82°59' 8" E.	--	Microliths (factory site), Megaliths, Medieval stone sculptures	--
60.	Belkhuri kalan	Lat. 24°43'12.3" N. Long. 82°54' 1" E.	RW (Medieval)	--	--
61.	Belwaniyan	Lat. 24°41' 47" N. Long. 82°49'28" E.	--	Remains of medieval stone sculputures	--
62.	Bhagahi	Lat. 24°42' 25" N. Long. 82°45'35" E.	--	Microliths, Stone celt	--
63.	Bhagwas	Lat. 24°43' 20" N. Long. 82°54'17" E.	BSW, GW, RW	--	--
64.	Bharkana	Lat. 24°41'29.5" N. Long. 82°45'56" E.	--	Remains of medieval stone temples and sculptures	--
65.	Bisrikhi	Lat. 24°44'19" N. Long. 82°46'16" E.	BRW,RW,BW	--	Narain & Pant 1962-63:132
66.	Bir Khurd	Lat. 24°43'48" N. Long. 82°44'06" E.	--	Remains of medieval stone temples and sculptures	--
67.	Chingori	Lat. 24° 41' N. Long. 82°45'13" E.	--	-do-	--
68.	Devagarh	Lat. 24°39' 55" N. Long. 82°45'21" E.	--	Microliths, Megaliths	--

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1	2	3	4	5	6
69.	Dhanawal	Lat. 24°42'18" N. Long. 82°50'26" E.	--	Medieval stone sculptures, Devanagari inscriptions	--
70.	Dharsanda	Lat. 24°44' 32" N. Long. 82°45'20.5" E.	--	Remains of medieval stone temples and sculptures	--
71.	Dherhi	Lat. 24°43' 0" N. Long. 82°58'27" E.	RW	Microliths	--
72.	Dhuter	Lat. 24°43' 0" N. Long. 82°58'27" E.	--	Medieval stone sculputures	--
73.	Domani (Domhar)	Lat. 24°40'48" N. Long. 82°53'24" E.	--	-do-	--
74.	Dorihar	Lat. 24°42' 55" N. Long. 82°46'14" E.	--	-do-	--
75.	Dulhatha	Lat. 24°41'30" N. Long. 82°45' 4" E.	RW(medieval)	-do-	--
76.	Garhwa	Lat. 24°40'48.9" N. Long. 82°52'53.2"E.	RW (medieval)	Devanagari inscription	--
77.	Gaukunda	Lat. 24°41' 35" N. Long. 82°44'10" E.	RW (Medieval)	Devanagari inscription	--
78.	Ghorawal	Lat. 24°45' 19" N. Long. 82°46'23" E.	-do-	-do-	--
79.	Gidahwa	Lat. 24°42' 30" N. Long. 82°37'36" E.	--	Megaliths	--
80.	Gureth	Lat. 24° 4 3' N. Long. 82°49'19" E.	--	Medieval stone sculptures	--
81.	Haranakhuri	Lat. 24°40' 54" N. Long. 82°43'36" E.	RW	Baked bricks (Kushan), medieval stone sculptures	--
82.	Hinauti	Lat. 24°43' 33" N. Long. 82°55'30" E.	--	Medieval stone sculptures and temples	--
83.	Janar	Lat. 24°42' 38" N. Long. 82°46'34" E.	--	-do-	--
84.	Juriya	Lat. 24°46' 2" N. Long. 82°46'21" E.	RW (medieval)	Nagari inscription	--
85.	Khagiya	Lat. 24°41' 36" N. Long. 82°47'25" E.	--	Medieval stone sculptures	--
86.	Khajuri	Lat. 24°42' 57" N. Long. 82°56'28" E.	--	-do-	--

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1	2	3	4	5	6
87.	Khardeur	Lat. 24° 43' N. Long. 24°44'8" E.	RW	Medieval stone sculptures, stone *Kolhu* bearing Devanagari inscription	--
88.	Kharuanv	Lat. 24°44' 51" N. Long. 82°50'26" E.	-do-	Medieval stone sculptures	--
89.	Konhartha	Lat. 24°42'10" N. Long. 82°47'2" E.	--	-do-	--
90.	Kusamha	Lat. 24°43' 28" N. Long. 82°51'11" E.	--	-do-	--
91.	Kandhara	Lat. 24° 41' N. Long. 82°43'24" E.	Hand made husk marked pottery	Polished stone celt, megaliths, medieval stone sculptures and architectural members	--
92.	Kandhari	Lat. 24°44' 31" N. Long. 82°36'30" E.	--	Megaliths, medieval stone sculptures	--
93.	Kandiya Tara	Lat. 24°44' 14" N. Long. 82°49'35" E.	--	Medieval remains of stone temple and sculptures, *pucca ghat* adjoining the *sarovar*	--
94.	Kaneti	Lat. 24°44' 23" N. Long. 82°49'35" E.	--	Remains of medieval stone sculptures	--
95.	Lil Wahi	Lat. 24°41' 23" N. Long. 82°47'45" E.	--	-do-	--
96.	Lohandi	Lat. 24°42' 18" N. Long. 82° 44'4" E.	--	-do-	--
97.	Mahav	Lat. 24°44'16" N. Long. 82° 45' E.	RW	Microliths, megaliths, remains of eraly medieval stone temples & sculptures	--
98.	Majhigawan	Lat. 24°44' 43" N. Long. 82° 47'1" E.	--	Medieval stone sculptures	--
99.	Majhil	Lat.24°41'18"N. Long.82°46'3"E.	RW	-do-	--
100.	Mandaha	Lat.24°42'44"N. Long.82°48'6"E.	--	Microliths	--
101.	Maranchi	Lat. 24°41' 16" N. Long. 82°56'11" E.	--	Medieval stone sculptures	--
102.	Mijhun	Lat. 24°41' 5" N. Long. 82°45'58" E.	--	-do-	--

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1	2	3	4	5	6
103.	Morahi	Lat. 24°42' 43" N. Long. 82°53'20" E.	--	-do-	--
104.	Mukha	Lat. 24°42' 19" N. Long. 82°44'16" E.	--	Microliths, painted rock shelters, medieval stone sculptures and architectural members	IAR 1960-61:67
105.	Musaha	Lat. 24°42' 30" N. Long. 82°45'23" E.	--	Medieval stone sculptures	--
106.	Murtia	Lat. 24°47' 18" N. Long. 82°35' 42" E.	--	-do-	--
107.	Naugain	Lat. 24°44' 50" N. Long. 82°45'14" E.	--	-do-	--
108.	Oini Misra	Lat. 24°47'59" N. Long. 82°59'3" E.	--	-do-	--
109.	Pagia	Lat. 24°47'59" N. Long. 82°57'0" E.	NBPW, RW, BW	--	--
110.	Parwaniyan	Lat. 24°40'28" N. Long. 82°47'4" E.	--	Medieval stone sculptures	--
111.	Purankha	Lat. 24°43'28" N. Long. 82°48'4" E.	RW	-do-	--
112.	Purna	Lat. 24°45' 48" N. Long. 82°42'54" E.	--	-do-	--
113.	Rumma	Lat. 24°40' 18" N. Long. 82°45'42" E.	--	-do-	--
114.	Satduvari	Lat. 24°41' 24" N. Long. 82°44'12" E.	--	Remains of medieval stone temples and sculptures	--
115.	Singaraha	Lat. 24°42' 36" N. Long. 82°43'24" E.	--	-do-	--
116.	Sihvadwar (Sheoduwar)	Lat. 24°42' 6" N. Long. 82°44'12" E.	RW	Remains of medieval stone temples and sculptures (Rama - katha and Krishna-katha panels, Jain images) and late medieval fort.	Narain & Pant 1962-63. 131; Tewari & Singh 1991; 1993
117.	Sunahati	Lat. 24°41' 40" N. Long. 82°45' 6" E.	--	Medieval stone sculptures	--
118.	Sotil	Lat. 24°42' 24" N. Long. 82°51'16" E.	--	Medieval stone sculptures	--

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1	2	3	4	5	6
119.	Tenua	Lat. 24°47'54" N. Long. 83°9'22" E.	--	-do-	--
120.	Tenduhar	Lat. 24°0' 16" N. Long. 82°34'18" E.	--	Megaliths	--
121.	Var (BAR)	Lat. 24°41' 24" N. Long. 82°42'36" E.	--	Stone sculptures (medieval)	--
NAGWAN BLOCK					
122.	Amala Dar	Lat. 24°31'49" N. Long. 83°20' E.	--	Painted rock shelters	--
123.	Banabahuar	Lat. 24°45' N. Long. 83°20' E.	--	Medieval stone sculptures	--
124.	Bandhwa/Bandha	Lat. 24°32'30" N. Long. 82°40' E.	--	Painted rock shelters	--
125.	Baraka Pahar	(local name near Ghoraghar)	--	-do-	--
126.	Bhawan	Lat. 24°31' 18" N. Long. 83°09'37" E.	--	Painted rock shelters	--
127.	Bhairampur	Lat. 24°43' 40" N. Long. 83°22'4" E.	--	Medieval stone sculpture	--
128.	Bhalui Pahari	Lat. 24°32' N. Long. 83°6' E.	--	Painted rock shlters	--
129.	Bhedihwa ki Man	(Local name near Ghoraghar)	--	-do-	--
130.	Bijwar	Lat. 24°42' 43" N. Long. 83°18'54" E.	--	Remains of medieval stone temples and sculptures	--
131.	Chirauwa Man	(local name, Near Khoraila)	--	Painted rock shelters, Microliths	--
132.	Chaukhara	Lat. 24°42' 54" N. Long. 83°17'54" E.	--	Medieval stone sculptures	--
133.	Dakarua Ghat	(local name, near Bhawan)	--	Painted rock shelters	--
134.	Dhandharaul Bandha (Near Mau khurd)	Lat. 24°36' N. Long. 83°11' E.	--	-do-	--
135.	Dumaria	Lat. 24" 46' 3" N. Long. 83°20'42" E.	--	Remains of medieval stone sculptures	--

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1	2	3	4	5	6
136.	Doriyan	Lat. 24°44' 6" N. Long. 83°22'27" E.	--	-do-	--
137.	Dulhapur	Lat. 24°44'46" N. Long. 83°21'2" E.	--	-do-	--
138.	Gadahlihwa (Gidhwa ghat)	Lat. 24°31' 16" N. Long. 83°11'28" E.	--	Painted rock shelter	--
139.	Ghora Mangar (Near Vijaigarh)	Lat. 24°33' 47" N. Long. 83° 9'22 E.	--	Paninted rock shelters, Microliths	Cockburn 1883 (a)
140.	Gochara	(local name, near Kauva khoh)	--	-do-	
141.	Gohmanwa	(local name, near Vijaigarh)	--	Painted rock shelter Microliths	
142.	Gothi Bandh	Lat. 24° 46'3" N. Long. 83°21'12" E.	BRW,GW	Megaliths	--
143.	Harna Harni	Lat. 24°34' N. Long. 83°10' E.		Painted rock shelter	
144.	Hath Banwa	(local name, near Kauva khoh)		-do-	--
145.	Jagmohni Pahar	(local name)	--	-do-	--
146.	Jhandi Pahar	(local name)	--	-do-	--
147.	Jharna	Lat. 24°43'22" N. Long. 83°21'19" E.	--	Medieval stone sculptures	
148.	Kamhariya	Lat. 24°43'36" N. Long. 83°21'19" E.	--	-do-	--
149.	Karauli	Lat. 24°40'52" N. Long. 83°0'25" E.	--	-do-	--
150.	Karihwa	(Near Khurila)	--	Painted rock shelters	--
151.	Kauva khoh local name (near Baghma village)	Lat. 24°29'31" N. Long. 83°7'13" E.	RW (medieval)	Painted rock shelters, Microliths	IAR 1982-83 : 145.
152.	Kirwa (Kerwa)ghat	Lat. 24° 33' N. Long. 83°5'37" E.	--	Painted rock shelters, Microliths	--
153.	Keval	Lat. 24° 42'54" N. Long. 83°24'19" E.	--	Medieval stone sculpures	--
154.	Khaliyari	Lat. 24°40'23" N. Long. 83°24'19" E.	--	-do-	--

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1	2	3	4	5	6
155.	Khoonti	(Near Bhawan)	--	Painted rock shelters, Microliths	--
156.	Khuraila	Lat. 24°33'30" N. Long. 83°27'48" E.	--	-do-	Narain & Pant 1962-63:131
157.	Kolhilhwa	(local name)	--	-do-	--
158.	Lakhma Pahar	(local name near Ghoraghar)	--	-do-	--
159.	Magardaha	Lat. 24°33' 23"N. Long. 83°08'6" E.	--	Painted rock shelters Microliths	--
160.	Matahwa	Lat. 24° 32'59" N. Long. 83°12'36" E.	--	-do-	--
161.	Mau Kalan & Mau khurd	Lat. 24° 35'44" N. Long. 83°11'22" E.	--	Painted rock shelters, medieval stone sculptures and temple remains	Tewari & Singh 1991
162.	Murila	Lat. 24°37' N. Long. 83°11' E.	--	Painted rock shelter	--
163.	Naugaon	Lat. 24°44'12" N. Long. 83°19'30" E.	--	broken medieval stone sculputures	--
164.	Nandana	Lat. 24°45'16" N. Long. 83°21'46" E.	--	-do-	--
165.	Naraunja	--	--	Stone sculptures and remains of temples (medieval)	--
166.	Neevi (Near Vairi)	--	--	-do-	--
167.	Nipania	Lat. 24° 45'19" N. Long. 83°20'17" E.	--	-do-	--
168.	Padari	Lat. 24° 44'29" N. Long. 83°23' 56" E.	--	-do-	--
169.	Panikap	Lat. 24°40'40" N. Long. 83°18'2" E.	--	-do-	--
170.	Raipur	Lat. 24° 43'36" N. Long. 83°23'27" E.	--	-do-	--
171.	Ramana	(local name, near Mau Kalan)	--	Painted rock shelters	--
172.	Ratahara	Lat. 24°43'45" N. Long. 83° 13" E.	--	broken stone sculptures (medieval)	--

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1	2	3	4	5	6
173.	Ratua	Lat. 24°.44'32" N. Long. 83°23'34" E.	--	-do-	--
174.	Saraigarh	Lat. 24°45'55" N. Long. 83°23'13" E.	--	-do-	--
175.	Saudag	Lat. 24° 35' N. Long. 83°26'42" E.	--	Painted rock shelters	Narain & Pant 1962-63:131
176.	Semariya	Lat. 24°42'30" N. Long. 83°19'12" E.	--	Broken stone sculptures	--
177.	Sidhawa Bhat	(local name, near Khuraila)	--	Painted rock shelters	--
178.	Siltangwa	(local name, near Khuraila)	--	-do-	--
179.	Sita Kund/Ahir Marwa	(local name, near Khuraila)	--	Painted rock shelters Microliths	--
180.	Turiyani	(Near Kerwa ghat)	--	Painted rock shelters	--
181.	Vaini	Lat. 24°34'17" N. Long. 83° 11" E.	--	broken stone sculptures and an inscription	--
182.	Vijaygarh (Bijaigarh)	Lat. 24°34'17" N. Long. 83°11" E.	--	Painted caves, Gupta- post Gupta and Nagari insriptions, architectural members of early medieva period and fort	Fuhrer, 1891:252; Ghosh 1932
ROBERTSGANJ BLOCK					
183.	Adhwar	Lat. 24°42' 23" N. Long. 83°45'35.7" E.	--	Broken medieval stone sculptures	--
184.	Baghi	Lat. 24°42'46" N. Long. 83°12'55" E.	RW, BW	--	--
185.	Baghma	--	--	Microliths	--
186.	Baraila	Lat. 24°41'36" N. Long. 83°2'57" E.	BSW, RSW BW, RW	Stone images, architetcural members (early medieval)	Narain & Pant 1962-63 : 131
187.	Barank	Lat. 24°41'25" N. Long. 82°58'24" E.	--	Stone celt	IAR 1979-80:78
188.	Barkard	Lat. 24°41'59" N. Long. 83°1' 26" E.	NBPW, BRW, RSW, RW, MSW	Medieval stone sculptures	Narain & Pant : *op. cit.*

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1	2	3	4	5	6
189.	Bahuwara	Lat. 24°39'44" N. Long. 83° 3'6" E.	BSW, NBPW, BSW,RBW	--	--
190.	Belkup	Lat. 24°40'39" N. Long. 83°45'52" E.	--	Stone celt Medieval stone sculptures	IAR 1979-80:78
191.	Bijauli	Lat. 24°40'39" N. Long. 83°5'55" E.	--	Medieval stone sculptures	--
192.	Bichapi	Lat. 24°39'52" N. Long. 83°49'19" E.	--	Medieval stone images, architectural remains	--
193.	Bichchi	Lat. 24°43'10.7" N. Long. 83°49'19" E.	--	Medieval stone images, architectural remains	--
194.	Chanain man	Lat. 24°38' N. Long. 83°42' E.	--	Painted rock shelters	--
195.	Chapaka	Lat. 24°37'36" N. Long. 83°8'15" E.	--	Medieval stone sculptures	--
196.	Chatma Pahar	(local name, near Raja-- ka Baithaka)	--	Painted rock shelters	--
197.	Chatara	Lat. 24°44'39" N. Long. 83°11'42" E.	--	Stone celt, medieval stone sculptures	IAR 1979-80:78
198.	Churk	Lat. 24°38'33" N. Long. 83°6'15" E.	--	Medieval stone sculptures & architectural remains	--
199.	Deori	Lat. 24°40'23" N. Long. 83°9'10" E.	--	Stone celt, medieval architectural remains	IAR 1979-80:78
200.	Dhokawa Maharani	(near Basauli)	--	Rock paintings	--
201.	Gauri Shankar (Barhada)	Lat. 24°42' 37" N. Long. 82°59'12" E.	BSW,RW Glazed ware	Medieval stone sculptures	--
202.	Gaudiha	Lat. 24°40'48" N. Long. 83°2'36" E.	--	-do-	--
203.	Gorari	Lat. 24°40'18" N. Long. 83°3'8" E.	--	Medieval stone images and temple remains	--
204.	Hona	Lat. 24°44'24" N. Long. 83°4'48" E.	--	-do-	--
205.	Kairi Pahar	(local name, near Raja ka Baithaka)	--	Painted rock shelters	--
206.	Kamhari	Lat. 24°41'26" N. Long. 83°3'13" E.	BRW, NBPW, BSW,RW	Medieval stone sculputres and temple remains	Narain & Pant 1962-63:132

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1	2	3	4	5	6
207.	Kamoji/ Kamauli	Lat. 24°41'21" N. Long. 83°1'27" E.	--	Stone celt, medieval stone sculptures	IAR 1979-80:78
208.	Kanda kot	Lat. 24°37'57" N. Long. 83°0'9" E.	--	Painted rock shelters, Microliths, stone celt	IAR 1956-57:13-14
209.	Karauli	Lat. 24°40' 52" N. Long. 83°46'27.5" E.	--	Medieval stone sculptures and temple remains	
210.	Ketha/Kaithi	Lat. 24°41' 44" N. Long. 83°47'6.7" E.	--	-do-	
211.	Khatauli	Lat. 24°41' 38" N. Long. 83°45' 16" E.	--	-do-	
212.	Kotas	Lat. 24° 23" N. Long. 83°11' 46" E.	--	Stone celt, stone sculpu-tures and temple remains (medieval)	IAR 1979-80:78
213.	Kurhul	Lat. 24°33' 30" N. Long. 83° 0'43" E.	--	Middle and Upper Palaeo-lithic tools, stone sculptures (medieval)	IAR 1977-78:56
214.	Kurtha	Lat. 24°41'6.8" N. Long. 83°49'3" E.	--	Medieval stone sculptures and temple remains	--
215.	Kusi	Lat. 24°44' 50" N. Long. 83°46' 24" E.	BRW, NBPW, RW	--	Narain & Pant 1962-63: 131
216.	Kusumaha	Lat. 24°44' 18" N. Long 83°8' 12" E.	--	Medieval stone sculptures and temple remains	--
217.	Kuthalahwa	(Local name)	--	Painted rock shelters	--
218.	Lasda	Lat. 24°41' 05" N. Long 83°6' 52" E.	--	Stone celt, stone sculptures and temple remains (medie-val)	IAR 1979-80:78
219.	Majhagaon	Lat. 24° 42' 0" N. Long. 82°59'52.8" E.	--	-do-	--
220.	Mahadeva	(Near Koliya pass)	--	Painted Rock shelters	--
221.	Mahauwan	Lat. 24°44' 14" N. Long. 83°6'17" E.	BRW, NBPW, RW	--	--
222.	Mandara (Madra)	Lat. 24°41'21" N . Long. 82°59'17" E.	--	Dilapidated medieval stone temple and sculptures	Singh 1986
223.	Meodhi (Mehdhi)	Lat. 24°40'42" N. Long. 83° 5' 6" E.	--	Temple remains (mediea-val), memorial stones	--

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1	2	3	4	5	6
224.	Mitapur	Lat. 24°33'6" N. Long. 82°58' 36" E.	--	Middle and Upper Palaeolithic tools, medieval temple remains, memorial stones	IAR 1977-78:56
225.	Mushun Pahar	(Local name)	--	Painted rock shelter	--
226.	Musahi	Lat. 24°39'6" N. Long. 83°5' 12" E.	--	Medieval stone sculptures	--
227.	Muther	Lat. 24°41'6" N. Long. 83°1' 2" E.	--	Medieval stone sculputures and temple remains	--
228.	Nai Dih (Bichchi)	Lat. 24°43' 6" N. Long. 83°4'5" E.	RW (hand made) BSW, GW, NBPW	Stone celt	IAR 1979-80:78
229.	Nipraj	Lat. 24°40'48" N. Long. 83°1' 54" E.	--	Medieval sculptures and temple remains	--
230.	Orgain (Urgain)	Lat. 24°40' 28" N. Long. 83°10' 57" E.	--	Stone celt, medieval stone sculptures	IAR 1979-80: 78
231.	Pali	Lat. 24°40'13" N. Long. 83°6'6" E.	--	Stone celt	Ibid
232.	Panchamukhi	Lat. 24°39'4" N. Long. 83°4'12" E.	RW	Microliths, painted rock shelters, medieval stone sculptures and temple remains	Narain & Pant, 1962-63 : 131
233.	Parsidhi	Lat. 24°44' 42" N. Long. 83°10'6" E.	--	Medieval stone sculptures	--
234.	Papi	Lat. 24°40' N. Long. 83°41' 42" E.	--	Medieval stone sculptures	--
235.	Pitha	Lat. 24°40'12" N. Long. 83°5' E.	--	Medieval stone sculptures	--
236.	Pusauli	Lat. 24°40' N. Long. 83°4'12" E.	--	Memorial stone	--
237.	Rajdhan	Lat. 24°35'12" N. Long. 83° 1' 2" E.	--	Medieval stone images (badly defaced)	--
238.	Raja ka Baithaka (Near Rajpur)	Lat. 24°37' 09" N. Long. 82°58' 15" E.	--	Painted Rock shelters, Microliths	--
239.	Raump	Lat. 24°39'4" N. Long. 83°4' 48" E.	NBPW, RSW, RW, BW	--	IAR 1956-57 : 14; Narain & Pant, 1962-63 : 132

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1	2	3	4	5	6
240.	Sahijan (Sahajan)	Lat. 24°39'47" N. Long. 83°4'49" E.	-do-	Medieval stone sculptures and temple remains	--
241.	Sajaur	Lat. 24°41'4" N. Long. 83°5' 18" E.	--	-do-	--
242.	Salakhan	Lat. 24°34'24" N. Long. 83°2' 24" E.	--	-do-	--
243.	Semar	Lat. 24°39'30" N. Long. 83°10'54 E.	--	-do-	--
244.	Semia	Lat. 24°35'54" N. Long. 82°51'6" E.	--	-do-	--
245.	Siddhi	Lat. 24°38'37" N. Long. 83°7' 50" E	BRW, BSW, RW	--	Narain & Pant, 1962-63 : 131
246.	Sooga Pankh	(Local name, near Raja ka Baithaka)	--	Painted rock shelters	--
247.	Sorho ghat	(Near Kanda Kot)	--	-do-	--
248.	Jhariya	(Near Kanda Kot)	--	-do-	--
249.	Uncha dih	Lat. 24°42'30" N. Long. 83° 18" E.	--	Medieval stone sculptures and temple remains	--
250.	Upadhi	Lat. 24°41'5" N. Long. 83°6'52" E.	BRW,NBPW,BSW GW, RW		Narain & Pant, *op. cit.*

Note : -

(1) Previous references regarding Mau Kalan, Kurari and sites consisting painted rock shelters may be seen under the *References* - Tewari and Tewari et. al.

(2) The sites without any previous references and those with the references - IAR 1979-80 or Tewari et. al. are explored either under the U.P. State Archaecological Organisation or by the senior author.

(3) All the sites mentioned above are indicated on the map (Fig. 2) by their serial number.

(4) Photographs related to the Chopan, Chapka and Nagwan blocks are mostly illustrated from the personal collection of the senior author.

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33. Tewari & Srivastava, *op.cit.*

34. Joshi, *op. cit.*

35. तिवारी एवं सिंह, १९९१, *तदेव* ।

36. Joshi, *op. cit.*

37. तिवारी एवं सिंह १९९१, १९९३ *तदेव* ।

तिवारी, शीतला प्रसाद १९९३ *प्राग्धारा अंक-३,* पृ० १२९-३६.

38. *IAR 1959-60:* p. 46; *1962-63:* pp. 32, 37

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Narain & Pant 1962-63, p. 128
Misra 1977, pp. 44-47.
Pant 1982, pp. 32-33; 90-91.

39. Misra 1977, p. 45; Pant 1982 : p. 91.

40. Misra 1977, p. 46.

41. Pant, P.C. 1992 `Lower and Middle Palaeolithic Industries of Uttar Pradesh - A Reappraisal', *Archaeological Perspective of Uttar Pradesh and Future Prospects,* U.P. State Archaeological Organisation, Lucknow, pp. 18-19.

42. Pant 1982 : p. 100.

43. Misra 1977 : p. 50.

44. Tewari 1990 : pp. 37-40.

45. *IAR 1978-79 :* p. 24; *1979-80:* p. 78; *Puratattva Samiksha* (Hindi) *1989-90* : p. 1; *1990-91*: 5, U.P. State Archaeological Organisation.

46. Misra 1977 : pp. 108-110.
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47. Misra *Ibid*; Pal Ibid; Singh Ibid.

48. Narain & Pant : *op. cit.*

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Mau Jain Stone Image Inscription of The Time of King Nāgendravarmmā

K. K. Thaplyal & Rakesh Tewari

The inscription occurs on an image discovered by the second author of the present paper in course of archaeological exploration* in the village Mau (near Dhandhraul dam) of the Robertsganj tehsil in District Sonbhadra, Uttar Pradesh. The location of the site on map is 24° 36' E. Long. and 83° 11' 5'' N. Lat. It is about 20 km. from Robertsganj tehsil head-quarters and 11 km. from Churk. The area is quite rich in archaeological material, and besides the image discussed here, a few Jaina images and icons of *Śiva, Viṣṇu, Gaṅgā, Durgā* etc. have been found in this area, datable variously between the post Gupta period and circa 10th cent. A.D

The image in question is made of black sandstone, and, including pedestal, measures 1.42 x 0.84 metres. The face is badly mutilated and both the arms from the shoulder to the waist are broken and missing. The figure is shown in *padmāsana*, on the pedestal, below the horizontal *paṭṭi* on which the inscription is engraved, are shown, in the centre, a wheel on the head of a dwarf flanked by a conventionally depicted *Kalaśa* and a lion on either side. However, the inscription on the pedestal clearly states that the image is that of *Śāntinātha* (Pl. 149-50). Iconographic texts, it may be noted, prescribe deer as the *lāñchhana,* for *Śāntinātha,* which is missing in the image under discussion.

Such type of discrepancies are rare, but not unknown. We have a few examples of the image being identified as of a *Tirthaṅkara* whose *lāṇchhana* as per evidence of the iconographic texts is different from that depicted on the pedestal and is known as belonging to a different *Tirthaṇkara.*[1] For example, image no. J 78 in the State Museum, Lucknow, undoubtedly represents the twenty second *Tirhaṅkara Neminātha* as is clear from the representation of the figures of *Balarāma* and *Kṛṣṇa* who, (the two) according to the Jaina tradition, were the cousins of that Tirhtaṅkara and find representations on several of his icons. We could have expected the representation of conch shell *(Śaṅkha)* which is the *lāñchhana* of this *Tirthaṅkara.* But, instead, the *lāñchhana* in this case is bull, which as the iconographic texts clearly indicate, is that of *Ṛṣabhanātha,* the first *Tirthaṅkara.*

Another image from Mathura, bearing the accession no. B 77, shows the figure of a *Tirthaṅkara* with locks on his head. This is the characteristic feature of the image of *Ṛṣabhanātha* and in fact it is the feature which, in most cases, is the only evidence for the identification of an image as of that *Tirthaṅkara.* But the *lāñchhana* represented in this case is the conch shell *(Śaṅkha)* which, as stated above, is the *lāñchhana* of *Neminātha*. Likewise an image in the State Museum, Lucknow bearing accession No. J 856 has the seated image of *Ṛṣabhanātha* as is indicated by the locks on the head. But the *lāñchhana* in this case is deer, which as per iconographic texts, is that of *Śāntinātha.*

* The exploration was conducted under the auspices of the U.P. State Archaeological Organisation.

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The script of the inscription under discussion is *Brāhmi* of northern class of *circa* seventh century A.D. The letters have been neatly and clearly engraved and are more or less uniform in size (Pl. 151 - 153). The language is Sanskrit. There are two verses in the beginning, in the first line. The second line is in prose, rather metrical prose. As regards orthography, the only feature worth mentioning is doubling of *'m'* when coming immediately after *r.* e.g. in *karmma* and *Nāgendravarmmā*, both occurring in line 1.

The inscription is Jaina in character. It has at the beginning *siddham* expressed by a symbol.[2] Then follows salutation to the *Tirthaṅkara Śāntinātha*, who is praised as one who has extinguished the collection *(Saṅghāṭa)* of actions *(karmma)*. The intention is to convey that the *Tirthaṅkara* because of attaining the highest knowledge had become free from the effects of the karmmas and consequently from the bonds of birth and death. The other adjectives used for the Jina are valiant *(vira)* and the all creating *viśvabhāva,* the later would ascribe him the quality which is characteristic of *Brahmā* in the Brahmanical pantheon.

The inscription has it that the image of the *Tirthaṅkara* was made during the reign of (king *Śri Nāgendravarmmā,* and it was caused to be made by the Saint *(muni) Sañjivanandi.* It mentions the name of its manufacturer as *Dāmeka,* who is referred to as stone sculptor *(Śilāsūtradhāra)* and one who enjoyed [the revenue] of the village *Bhaṅkālikā,* situated within the sub-division *(pathaka)* named *Sadvāri.*

The geographical names occuring in the inscription are three viz: (1) *Rohitagiri* (2) *Sadvāri pathaka* and (3) *Bhaṅkālikā grāma.*

Rohitagiri in all probability refers to the Kaimur range, at least part of it.[3] Semblance of this name can still be seen in modern Rohtāsgaḍha (24° 39' Eastern longitude and 56° 9' Northern latitude), which is a fort located at the eastern most part of the Kaimur range and must have been so named as it was situated on the Rohitagiri. We can inter that Kaimur range (part of the Vindhyas) upto *Rohtāsgaḍha* was called Rohitagiri [4]

Sadvāri pathaka has been stated as located on the foot of Rohitagiri. *Pathak* was a sub-division of a *viṣaya* (district) and may be equated with modern *pargana* or a tehsil. The inscription refers that the village *Bhaṅkālikā,* where the sculptor of the *Tirthaṅkara* image lived, was within *Sadvāri pathaka.* At present there is a village Satdvāri (24° 41.5' E. long. and 82° 44.2' N. lat.) which is about 55. km. from the village Mau, the find spot of the image under discussion. The fact that Satdvāri is not very far from Mau, the find-spot of the image and the phonetic similarity between the Sadvāri of the inscription with *Satdvāri* make us identify the two. One objection to this identification may be that Sadvāri has been referred to as *pathaka,* whereas *Satdvāri* is a village. However, it is quite likely that in the past *Sadvāri* was also the name of the headquarters of the *tehsil* of that name. In the present day there are several instances of the administrative divisions and their headquarters bearing identical names. Somehow, in course of time, the status of this as *tehsil* headquarters was lost and it was reduced to a mere village. *Sadvāri* (literally, with gates) came to be changed into Satdvāri (Sanskrit *Śatadvāri* i.e. with hundred gates or better Hindi *Sātadvāri* i.e. 'with seven gates'). [5]

As regards *Bhaṅkālikā*, the native village of the sculptor of the image under discussion, in the present state of our knowledge it cannot be identified. It is quite possible that the village was not far from *Satdvāri* (Sadvāri). It is also likely that it was near modern village Mau, where the image has been found. The services of a sculptor could have been utilized for manufacturing images at a places quite far off from his village. Alternatively, the image could have been manufactured by the sculptor in his own village and then transported to the place of installation. In ancient times, there are examples of transporting of the images even to far off places, e.g. from Mathurā to Śrāvasti[6] from Mathurā to Kuśinagara[7] and from Mathurā to Vārāṇasi.[8]

As regards persons referred to in the inscription, we have the mention of three (1) *Nāgendravarmmā,* the king during whose reign the image was manufactured (2) *Sañjivanandi* the sage *(muni)* who was responsible for getting the image manufactured and (3) *Dāmeka*, the

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sculptor of the image.

No information is forthcoming regarding king *Nāgendravarmmā.* There is evidence to show that several kings with *chandra* - ending names ruled from 9th to 12th century A.D. and their kingdom included this area and extended as far as Bengal.[9] They are known to have been followers of the Jaina religion.[10] The present inscription shows that Jainism was prevalent in this area even earlier at least in seventh century A.D. to which period the inscription under discussion may be ascribed; and during that period king (or kings) with *varmmā* - ending name (or names) ruled. What relationship, if any, was there between the kings with *varmmā*-ending and *chandra* - ending names, cannot be ascertained in the present state of our knowledge.

The *muni* must have been a resourceful person who could manage to meet the cost of manufacturing the image. Neither the donor, *muni Sañjivanandi,* nor the sculptor, Dāmeka, is known from any other source. Dāmeka, the sculptor of the image, is referred to as stone sculptor *(śilā sūtradhāra)* who enjoyed the (revenue) of the village *Bhaṅkālikā* within Sadvāri *pathaka.*[11]

There are a very few cases in ancient Indian History where the name of the artist is engraved on the art piece created by him. Hence the mention of the name of the sculptor and additional information about him is welcome. He has not merely been mentioned as *sūtradhāra* (i.e. architect or sculptor) but specially as *śila sūtradhāra* (i.e. a stone sculptor). It would thus seem that while there were *sūtradhāras* who could work in different media-stone, wood, ivory, etc, there were others who specialized in working with one medium only, and *Dāmeka,* the manufacturer of the image under discussion was a sculptor who had specialized in working on stone.

TEXT

1. सिद्धम [।*] [12]
   निरस्त कर्मसंघात । [13]
   घनच्छादन भानवं [ˆ] [14]
   वीराय विश्वभावाय

   शान्तिनाथाय त [ˆ*] नमः। [।०]
   श्री नागेन्द्रवर्म्म राज्य [ˆ] [15]

   जिनवरविम्तं[16]कृतं [।*]
   दृढ़भक्तियुक्त[17]बुद्धया
   सञ्जीवनन्दि[18]मुनिना।।

2. श्री रोहितगिरि धन्वे, [19]
   सद्वारीपथक भङ्कालिका ग्राम भोक्त्रा[20]
   छात्रे [ण] शिलासूत्रधारदामेकेन
   प्रतिमा निष्पादिता।।

Translation

1. Salutation to (Tirthaṅkara) *Śāntināṭha who has, like the sun, despelled the envelope of clouds of collective action, the valiant and all creating.*
   During the reign of (King) Nāgendravarmmā an image of the noble jina has been (caused to be) made by sage Sañjivanandi.

2. *This image was manufactured by the apprentice stone-sculptor, Dāmeka, who enjoyed (the revenue of) the village Bhaṅkālikā*[21]
   (located within) Sadvāri *pathaka, on the foot of (the hill named Rohitagiri).*

ACKNOWLEDGEMENT

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FOOT NOTES

1. The example of this type referred below we owe to Shri S.K. Rastogi of the State Museum, Lko.

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2. The symbol is taken for *om* is peculiarly Brahmanical whereas *siddham* (i.e. `success') is of secular nature that could be used by the followers of any religion and goes well in the context of non-Brahmanical Jaina inscription.

3. N.L. Dey, 1918 *The Geographical Dictionary of Ancient and Medieval India,* p. 170.

   B.C. Law, 1954 *Historical Geography of Ancient India,* under Rohitagiri.

4. Although tradition would make us believe that the name was given after prince Rohitāśva, son of the famous Sūryavaṅśī king Hariśchandra (See N.L. Dey, *op. cit,.* and B.C. Law, *op. cit.*).

5. Satdvāri village is about 100 km. from Rohtasgaḍh.

6. *Epigraphia Indica,* VIII, p. 181.

7. K.K. Thaplyal and R.C. Sharma, 1985 *Bulletin of Museum & Archaeology,* Nos. 35-36, p-2.

8. *Epigraphia Indica. op. cit.*

9. B.C. Law, *op. cit.,* under *Mainamati.*

10. *Ibid.*

11. For an alternative interpretation see foot note no. 21, below.

12. Expressed by a symbol, see fn. in 2, above.

13. The *daṇḍa* is redundant.

14. What is read by us as *bhānav* (e) infact looks like *bhānavā.* But since according to grammatical rule, with *namaḥ* (that occurs at the end of the verse) the expression should be in *samprādāna* (i.e. fourth declination) so the reading should be taken as *bhānave* and what looks like *ā mātrā* in *vā* is actually a punctuation mark.

15. *Jye* is not quite clear.

16. The *anusvāra* is not clear.

17. The reading *bhakti* is tentative.

18. The reading *ñji* is tentative.

19. It appears that the engraver wrote *sa* of *Sadvāri* here, but later realised that there should be a punctuation mark at this point, and hence erased *sa,* put the punctuation mark, and then wrote *Sadvāri* after the mark.

20. The *ref.* is not clear.

21. This is the translation proposed by us for *chhātreṇa* if we take the term to mean 'student'. Apparently, it would seem curious if a sculptor who boasts of enjoying (the revenue of) a village (obviously on the merit of his exceptional skill), would still prefer to refer to himself as *chhātra* (student). However, in support of it we may refer to Pushyamitra Śuṅga retaining the title of *senāpati* even after he had become king (*vide* Ayodhya Stone Inscription of Dhanadeva, D.C., Sircar, *Select Inscriptions,* 2nd ed. pp. 94-95)

    If instead of *bhoktra* we read *bhoktā* and consider it a mistake for *bhoktri* then the meaning would be different. *Chhātra,* may be taken as a *taddhita* from *chhātra* which means an umbrella, but by extension could also mean patronage. If so, then the person enjoying (the revenue of) the village Bhaṅkālikā should refer not to the sculptor but to his patron (whose name is not given in the inscription).

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Some Hero Stones of Gwalior and Their Inscriptions

A. K. Singh

The tradition concerned with heroism are Universal. The memory of the hero is kept alive or revive through erecting memorials, which were erected due to the mark of respect and admiration for a deceased hero; and by doing this it was intended to make the heroism of that person to known to the world at large. In its basic conception memorial stone is of commemorative character, raised in memory or honour of the dead and to pay homage, or respect to him on certain occasions. Sometimes, it is worshipped for victory in war, for rain and for fertility.[1] These memorials are of many types.[2] The commonest one consists of a flat slab of stone divided into some rectangular panels. The main variations within the type deriving from differences in sculptures and contents of inscriptions that occur on the memorials. The depiction, sometimes, correspond to the characters of the occasions which had caused their erection, as for the death of an individual in battle, the battle scene would be depicted, cattle - raids would occasion the depiction of a man driving cattle or cattle with dead hero. Such memorials are scattered in a large number in and around Gwalior (Madhya Pradesh) which should help to understand the different aspects of history, needs detailed study and analysis. A systematic survey of all the memorial stones, including hero stones of this region has not been attempted so far, hence inquiry in this paper is confined mainly to a few examples.[3]

The meaning of the erection of a hero stone was to make the soul of a hero inhabit the stone. The hero stone, as the name suggest, is a stone tablet erected in memory of a hero who bear the responsibility of protecting and defending society even at the cost of his life. Society in turn, recognized his services and admired his courage as well as contribution. Royal personals, or the admirers of the heroes made some donations like land as a contribution for the loss suffered by the bereaved family, or land was given to maintain the worship, or other type of grants like villages, gardens, wells etc. to perpetuate the memory of the deceased hero.[4] The heroic act was also highly appreciated in ancient literature, like it is said that warriors losing life in battle reap the same rewards that those who make gifts of a thousand cows in sacrifices secure[5] or that those who have been killed in protecting a cow or a Brāhmaṇa or a king or a friend or own property or their wedded wife go to heaven.[6] By sacrificing his life in defence of the Brāhmaṇas and cows, one become free from his sin of Brāhmaṇa-hatyā (murder).[7] Not only this but even an untouchable goes to heaven by giving his life in defence of the Brāhmaṇas, cows, women and children,[8] *Mahākāvyas* have used the image of the dead hero welcomed by celestial damsel in heaven. Hence, the following verses occur on hero stone:

> "Victorious bring wealth, death the clasp of heavenly nymphs, why fear death on the battle field when this human body is liable to destruction every moment."[9]

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Besides, the erection of memorial was considered as a noble work and the person responsible for this work get merit. Such informations reveal that immolation received social sanction and the committer of that become heroes. Thus, it is possible that heroic act are influenced by integrity, loyalty to a cause or to mother-earth, self sacrifice and daring all these to an exceptional and spectacular degree while assurances of social, economic and spiritual gains appear to have emboldened him so much as to lead to embrace death in the battle field without anxiety.[10]

In consideration the origin, one can say that the erection of memorials for the dead is an ancient custom practiced even from the pre-historic times, however, that is different from the erection of memorials for those who died for the sake of noble cause. Ancient literature and epigraphs reveal the terms like *yaṣṭi, laṣṭi, chāyāstambha* etc. for the memorial. For instance, the Vedic sūtras prescribe different measurements for the ground plan and height of the mounds as well wooden post *(sthūṇa)* erected within the sepulchral mound *(loṣṭa-citti)*. It also speak of *pitya-medha*, a ritual meant for the deceased and it is stated that a memorial stone should be erected in the name of the dead. Agama literature, like *Raurava Āgama* devoted one complete chapter for the memorial stones. The ancient Tamil works of Saṅgam age (3rd cent. B.C.- 3rd cent. A.D.) refer to erection of naḍukala, an upright stone post or *menhir* in memory of the dead.[11] But these works mention an established custom without giving any clue as to its possible origin. The considerable archaeological evidences relating to the memorial pillar are significant. The excavations of the burial mound of Lauriyā Nandangaḍha (Bihar) provides an interesting instance where a wooden post was erected on the deposited bones in the centre of both mounds. The Buddhist monks of about the first century B.C. were memorialised by erection of small pillars are known from the Kausambi excavations.[12] Such a pillar was called *yaṣṭi* in Sanskrit or *laṣṭi* in Prākṛt. A reference of *yaṣṭi* find mention in Sui-Bihar copper-plate inscription of Kaniṣka I of year 11 (A.D. 89).[13] In Andhau inscription of the time of Caṣṭana and Rudradāmana of year 52 (A.D. 130) the stone is called *laṣṭi*.[14] The Waston Museum in Rajkot preserved an inscription of year 125 (A.D. 203) states that it was erected for the memory of Kharapitthe, by his brothers for his happiness in other world.[15] Another *śilā laṣṭi* was reported from Mulwasar (near Dwarka in Saurastra). The Mulwasar stone inscription of the time of Rudrasena of year 122 (A.D. 200) states that it was erected by the son of Vaṇijaka - whose father gives his life for the sake of his friend.[16] The *chāyāstambha* of Nagarjunkonda were raised during the rule of Ikṣvāku, are contemporaneous with the *laṣṭis*, manifested more aptly the memorial character of the pillar.[17] The appelation *chāyāstambha* (shadow pillar) conveys an idea that it was meant to represent the shadow or efigy of the deceased, reminiscent of his memory in a more visible form. Thus, it can be presumed that the erection of memorial pillar, or hero stone had its origin in the Buddhist practice of relic worship, which in its turn, was derived from the funeral practice of the easterners of the Asuras of the Vedic text.[18] On the other hand, it is believed that commemoration of heroism had a cult and a folk variation. The earliest cult manifestation of such a trend *pañchavīra* is the cult of the *Vṛṣṇi* heroes while the folk traditions centre also around the Yādava clans possibly inspired by the epic traditions.[19]

The theme connected with the hero stone under study is dominated by cattle lifting or cattle retrieving. The cattle possessed special value from ancient times, as attested from their depiction on pottery or on Indus seal and references in Vedic texts.[20] Considering the value of cattle, a tendency of lifting them either by stealing or by force developed in the society. The character of Indra manifested more as the lifter than the protector of the cattle. *Mahākāvyas* consist references to it, of which the most famous story is the *go-grahaṇa* of Mahābhārata.[21] It became so much a part of the Kṣatriya habit that, even in the Rājasūya ceremony, a sham fight for the cow takes place.[22] Such raids prevailed so much that the word *gaviṣṭi* indicating battle for cattle came to denote any conflict or battle. While raids for cattle were common the recovery of them was considered to be an act of merit, as even the guilty of heinous crimes get salvation and attain heaven if tried to recover, the stolen cattle and protect the society. Earlier literature are full of such contents, where prayers were

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made for keeping the cattle away from the lifter and the enemies. However, there were provision to punish the cattle lifters. In this respect, besides literary references, the Lāhaḍapura (found at Barahpur, Distt. Ghazipur, U.P.) inscription of the time of Jayaccandra of year 1230 (A.D. 1173) pro- vides significant information. It records an organised attempt made to stop the threat of cattle lifting. The *sthiti* or *saṁvid* drafted by the Brāhmaṇa of Lāhaḍapur was as the person who would plunder the *grāma* (or village) or would be guilty of a mischief of any other kind, such as the seizure of the cattle should be killed at once and his whole property should be confiscated, while his abettor should be expelled and his house should be demolished. Further, the advisor of the chief culprit, should be *vārita* and should be treated as an equal of a dog or an ass or a Chaṇḍāla, indicating his ostracisation and restriction on movements.[23]

The sculptural variations in this type are many. The stones connected with cattle-raid depict the cattle in the lower panel, either driven by a man or with a laid down man indicate that he was dead in defending them. Sometimes, cattle are depicted on more than one panel, as on an interesting four panelled stone with the depiction of six cattle driven by a man at the lower, third panel (from the lower) also show a cattle with a scene of cattle being rescued by the hero who fought against the lifter (Pl. 154). Its second panel represents dead hero being received by four celestial nymphs. The hero is carried out to heaven by two nymphs and received by two garland bearers is the subject of third panel of one stone, while on others hero is seated with some celestial women in heaven. The variations in the top panel depiction are also of noteworthy, represented a male bust or a male figure bearing *kalaśa* and daṇḍa in his hands flying with a lady figure seated on his left leg and on both the above corner *khecara-Mālādhara* can be seen. The male bust are shown either with his two hands or without hands. In first type his left hand bear *kalaśa* and right hand is in *abhaya mudrā*. In an elaborated example, four garland bearers are represented and behind the head of the male bust an *ābhāmaṇḍala* is shown. Interestingly, stones shown in their lowest panel heads of cattle bent over the hero who was killed while defending or retrieving them, or have some similar scene depicting a cattle-raid denote the rescue of cattle even at the cost of the life and points to the importance attached to cattle in this region even in the early-medieval period. In ancient period, the settlement of pastoral society in the region is obvious and also evident by the name Gwalior. It is assumed that in its original form Gwalior or more precisely *Gopāla-kheṭake (Gopālikera = Gopāla - kheṭaka)* was a settlement of cattle rearing cowherds who settled at a site which had a river as well as a hill useful for rearing an economy base on animal husbandary.[24] Historical sources point to a continuity of pastoral life as well as forest base economy in the area.

Of the five stones depicting the scenes of cattle-raid only two bear inscription :

A. This inscription (Pl. 155) engraved below the top panel. The language of the inscription is Sanskrit written in Brāhmi characters of fourth century, which mention one *Vaṣaṭhapāla* and two *mahattaras*-

1. वषठपाल कविकव्यसुय महत्तरष्य पुत्रष्य
2. महतरष्य नप्त्रो कारेणनाशि अशशागंतगैगी

B. The lower part of the stone bear an inscription engraved in two lines. The language of the inscription is Sanskrit and script is Nāgari of about 10th century. Most of the letters now became unclear and only tentative reading can be made as -

1. ॐ क--आनु/ए कजे पाल वास
2. लकह--क प्रविणष्य।।

Other hero stones are related with the commemoration of the death of individual hero, the scene of which are elaborated in two, four or five panels. The two panelled hero stone depict battle scene in lower and a head in *chandraśālā* motif in upper relief (Pl. 154). In the lower part some letters are engraved which can be read tentatively as. शेल-- किपस्येह कलर शकस्ये -- The head in *chandraśālā* motif is the speciality of this stone,

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otherwise in this area a male bust is shown in the top panel with a garland in his right hand which is in *vitarka mudrā* and left one in *karkūṭa mudrā*. The fighting scenes occur in the lower panel which sometimes carved in detail even in three panels of five panelled stones (Pl. 159). Here, the hero shown prominently, is represented in action, on horseback. Some officials are also shown on elephant back, as two elephants with rider and *mahāvat* are depicted on both the hero stones of year 960 (Pl. 158).[25] In one panel of the hero stone of the year 960 the depiction of the horse without rider and laid down hero in the field (Pl. 158) clear the story of his death in battle. The second panel (from the lower) of a stone (of year 962) represent the fallen hero being escorted by divine damsel to heaven (Pl. 158) while the second panel from the top represent Śivaloka. Four handed *Śiva* with *Pārvatī* are seated in *sukhāsana* with Gaṇeśa to right of *Śiva,* and two *khecara Mālādhara* are depicted. The male figure to the left of *Pārvatī* possibly bears śakti in one of his hand, may be of Kārttikeya. The four handed *Śiva* bears *padma* in his upper right hand. The object of the other hands are not clear, while on a Satī pillar of the Gujari Mahal Museum. He bears *sarpa* in upper left hand. The Satī pillar depicts the vāhanas of both, Nandī and lion but they are represented here as headless. The presentation of *Śivaloka* on these stones is so because Śiva is supposed to preside over *Kailāśa*, the ultimate abode of the dead.

The deceased and diefied hero is shown dressed as a warrior with weapons. The main weapons are sword and shield. Sometimes, warriors used bow and arrow for fighting. The garment and jewellery weared by them are depicted. In general hero wears a short *dhotī* and some ornaments like armlets, necklace. The warriors tied their hair in a knot on the back, top or sides of the head and women's hair are generally arranged in *dhammila* style. As for the artistic quality, though some figures like the *Gaṇeśa* on the stone of year 962 are not depicted well, but on the whole their plastic quality indicates a possibility that they were carved by skilled sculptors.

Three hero stones are inscribed, the inscription of which differ from other inscriptions in a sense that they perpetuate the memory of those heroes who laid down their lives for a noble cause, be it religious, or social, or political. Among other things, their studies are significant to understand the details of the person commemorated with the circumstances leading to his death.

A. The inscription engraved below the top panel in five lines, is dated in the year (of the Vikrama era) 960 *Bhādrapada vadi 4 sani* which corresponds to saturday, July 16th of A.D. 903. On this day here, on the stream Madhu, a fight between the *mahāsāmantādhipatis*, the illustrious *Guṇarāja* and the illustrious *Undabhaṭa* took place, in which the *koṭṭapāla*, the illustrions *Chāṇḍiyaṇa*, an adherent or follower of *Guṇarāja,* was killed. The inscription closes with an *Anuṣṭubh* verse which mentions that victorious bring wealth, death the clasp of heavenly nymphs; why fear death on the battle field when this human body is liable to destruction every movement.[26] The illustrious *Undabhaṭa* also find mention in Siyadoni inscription[27] where he is described as *mahāpratihāra-samadhi-gatāseṣa*-mahāṣabda - *mahāsāmantādhipati* who made certain religious grants at that place. He was a general or feudatory of the paramount Pratihara ruler of Kānyakubja.

1. ॐ[28] सं० ९६० भाद्रपद वदि ४ शनौ।। अद्येह मधुवेण्यां महासामंता-
2. धिपति श्रीगुणराज उन्दभटयोः परस्परम्भण्डना संजाता त-
3. त्र च श्रीगुणराजपादपद्मोपजीवी कोट्टपाल श्रीचाण्डियणो
4. नामा (म) व्यापादितः।। जितेन लभ्यते लक्ष्मी मृतेनापि सुरांगना। क्ष-
5. ण विध्वंसिनी (नि) काये का चिंता मरणे रणे।।

B. The inscription engraved below the second panel, and like A, this inscription also begins with the same date but in which the figure 4 for the day is preceded by another figure of 1 which may possibly have reference to the fact that in the year 960 *Bhādrapada* was an intercalary month.[29] This inscription is not well preserved and a tentative reading of it is given below, which clear that like

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inscription A it refers to the fight of the illustrious Guṇarāja and Undabhaṭa and records the death in battle of another warrior who is described as mahāśvapati.[30] The inscription ends with some verses suitable to the occasion (Pl. 156).

1. ॐ[28] सं० ६६० भाद्रपद वदि १४ शनि वरेरादेश्चै।।
   श्रीगु (*) राज उन्दभटयोः भण्ड-
2. नसि च। अत्त्रभण्डपश महाश्वपति शवषाप्रीडादित
   जितैदलद्य तैलष्मिम्दतै-
3. मपि सुरडाष्तग्रण विध्वंस-पालिशारिकामरणेरणे नव--पुकं
4. पि कुष्भरेरुलरि हंलणेसिलितमेतकैकङ्ग शुरंरज-ति
   संचरतराते अ-
5. वास वरेंभ्भ्य सिज्जप्तिगतप्त

C. This inscription of nine lines is written in three parts of the hero stone of which each one bears two full lines and a few letters engraved in third line (Pl. 157-160). The date of the inscription is given at the end as saṁvat 962 *Vaiśākha sudi 14 gurau*. It mention one *Bhaillabhaṭṭa* and records the death of a person.

1. ---द्राइल्लभट्टेः भुविविमलेषु[31] --- निकृस्तस्य
2. -नु च--र प्रतापोत्युलियेष इवियः आतना
3. ---श ची
4. मावभूव कण्णाटेः सार्द्धमुच्चरणशिरसि महद्धरन-र
5. यित्वा प्राप्तः सस्वर्ग्गला (लो) कं प्रथममिहमतस्वामिकायैक
6. वीर्यः
7. -त्यापि वल्लभा भार्या रोड्डसिद्धसुता भवत्। नात्राना-
8. मगता सापिर्वृक्निमाविश्यतत्पदम्।। सं. ६६२ वैशा-
9. ख शुदि १४ गुरौ।।

ACKNOWLEDGEMENT

For the photographs my thanks are due to the Head, Ancient Indian History, Culture and Archaeology, Jiwaji University, Gwalior and the Director, American Institute of Indian Studies, Ramnagar, Varanasi.

NOTES & REFERENCES

1. It is believed that deceased hero becomes a ghost or an inferior manifestation or a malevolent deity, were respected as well as worshipped by the people. If one neglected the hero worship or indifferent to the erection of memorials, he would face problems. For detail see Reddy, R. Chandrasekhara; 1994, *Heroes cults and memorials- Andhra Pradesh* 300 A.D. - 1600 A.D., New Era Publication, Madras, p. 35.

2. For different type of the memorials see Settar, S. and sontheimer, Gunther D. (ed.): 1982, *Memorial Stones a study of their origin, significance and variety*, Institute of Indian Art History, Karnatak University, Dharwad and South Asia Institute, University of Hidelberg, Germany.

3. The present study is based mainly on the memorial stones preserved in Gujari Mahal Museum in Gwalior.

4. The gratefull people always appreciate the gallantary and heroism shown by the dead warriors in whose memory stone pillar were erected and plots of land donated to their heir. For detail see, *Epigraphia Indica*, Vol. xxxvi pp. 207-8; *Annual Report on Indian Epigraphy*, 1932-33, No. D 169; Epgraphia Carnatica, Vol. VII, Nos. 61-62.

5. *Ṛgveda,* X 153.4.

6. *Viṣṇusmṛti, III, 45.*

7. *Manusmṛti, XI, 79.*

8. *Viṣṇudharmaśāstra, III, 45; XVI 18.*

9. **जितेन लभ्यते पृथ्वी मृतेनापि सुराङ्गना। क्षणविध्वंसिनि काये का चिन्ता मरणे रणे।।**

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10. Settar, S. and Kalaburgi, M.M. : 1982, "The Hero cult: A study of Kannana literature from 9th to 13th century'', Settar and Sontheimer (ed.): *op. cit*, p. 17.

11. *Indian Antiquary*, Vol. II, pp. 9-10.

12. *Indian Archaeology A Review,* 1953-54, pp. 9-10.

13. Sircar, D.C. 1965, *Select Inscriptions-bearing on Indian History and Civilization , Vol. I,* University of Calcutta, p. 140.
अत्र दिवसे भिक्षुस्य नगदतस्य धर्मकथिस्य
अचर्यदमन्त्रत शिष्यस्य अचर्य मवे प्रशिष्यस्य
यठिं अरोपयत।

14. Sircar D.C.: *Ibid,* p. 174.
मदनेन सीहिल पुत्रेन भगिनिये
जेष्टवीराये सीहिलधिनये ओपशति
सगोत्राये लष्टि उथापित

15. Bhandarkar, D.R. *Progress Report of the Archaeological survey of India, western circle,* 1914-15, p. 68.

16. Luders, H. 1973, *A List of Brahmi Inscriptions from the earliest times to about A.d. 400 with the exception of those of Aśoka,* Indological Book House, No. 962.

17. Sarkar H. 1982, *'The chaya-stambha from Nagarjunakonda,' Settar and Sontheimer (ed.), op. cit.,* pp. 199-207.

18. Patil, D.R. 1982, *'The Origin of Memorial Stones, Ibid.* pp. 47-58.

19. Soundara Rajana, K.V. 1982, *'Origin and spread of Memorial stones in Tamil Nadu', Ibid,* p. 59.

20. For detail see, Das, Dipakranjan: 1971, 'Go-Grahana', Sircar, D.C. (ed.), *Social life in Ancient India,* University of Calcutta, pp. 30-38.

21. *Mahābhārata*, Virāṭa Parva;It is mentioned that taking opportunity of the absence of king Virata from his capital Kaurawa invaded his kingdom and seized all the cattle while the valour of Arjuna saved the situation and the cows were recovered.

22. *Śatpatha Brāhmaṇa* V, 4.3, 1-2.

23. Sircar, D.C. 1962, *Epigraphia Indica,* Vol. XXXII, p. 309:
रचितेसा स्थितिद्विजैः।
वटुटुंटाभिभूतैस्तैः कृता संवित्समागतैः।।
योस्माकं परिवादेन कुर्यादामस्य लुंटनं।
द्रोहमन्यप्रकारं वा गोमहिष्यादिवेष्टनं।।
तस्य चक्षुर्व्वधः कार्यः सर्व्वस्वहरणं तथा।
भंक्तवा गृहं च निष्काल्यस्तस्योपष्टं भदायकः।।
विमंन्ता वारयंस्तुल्यः स स्वचंडाल गर्द्दभैः।

24. Misra, B.D. 1993, *Forts and Fortresses of Gwalior and its hinterland,* Manohar Publishers and Distributors, New Delhi, p.3.

25. According to A. Cunnigham both the hero stones of year 960 were situated near a temple outside Terahi, a village on the Mohawar river in the former state of Gwalior.

26. Kielhorn, F., 1888, 'Two Inscriptions from Terahi; (Vikrama) samvat 960,' *Inidan Antiquary,* Vol XVII, pp. 201-202.

27. Kielhorn, F., 1892, 'Siyadoni Inscription', *Epigraphia Indica,* Vol. I., p. 173

28. Expressed by a symbol.

29. Kielhorn, F. 1888, *op. cit.,* p. 201.

30. Kielhorn *(Ibid)* is of the opnion that his name ends in 'varman' and who, in line 2; appears to be described as a *'sāmanta'* and *'aśvapati'*

31. Here भूपिपिमलेषु is engraved.

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Kauśikī in The Images of Tapasvinī Pārvatī

N. P. Joshi

Images of *tapasvinī* Pārvatī, that is Pārvatī in penance, had come in vogue right from c. 2nd century A.D. in Mathura art (Government Museum, Mathura no. 15. 879), but the type became quite popular only after sixth century through out India. Now one comes across a number of independent figures of *tapasvinī* Pārvatī; apart from that, she is often to be seen on the left side of many of the important Śiva temples. Comparative study of the Gaurī images of the mediaeval period hailing from different corners of the country evince a number of interesting regional trends. In this paper we propose to discuss one such trend often to be seen in some of the sculptures from Central India.

Usually the mediaeval Gaurī images depict the standing goddess being flanked by two, four or six female companions or *anucharis* often carrying objects like garlands, water jars, flywhisks, etc. In the Purāṇas we get long lists of these *anucharis,* but it is not possible to identify any of them with certainty. Of course existance of Jayā, Vijayā and Somaprabhā can well be presumed with all the reasons. In this group, specially in Central India, one female figure seen just to the right of standing Gaurī deserves notice. This figure, either standing or sitting on one of the knees, carries a bell or bell with a ladle or sometimes only the ladle. In some cases she is seen looking towards Gaurī with her face upraised. These features seem to impart a special status to this figure, but her exact identification is a problem. In this paper efforts are being made to throw some light on the issue.

For our present purpose we are considering the following sculptures-

i. Gaurī, Bhojpur Śiva Temple, district Raisen, Madhya Pradesh (AIIS.* 229.71) - subordinate figure with bell only.

ii. Gaurī, Ashapuri Museum, Ashapuri, district Raisen, Madhya Pradesh, (AIIS 230. 61) - subordinate figure with bell only.

iii. Gaurī, Ashapuri Museum, Madhya Pradesh, (AIIS. 230.63) - subordinate figure with a bell and ladle (Fig. 1.4)

iv. Gaurī from Aṭkheḍā district Devas, Central Museum, Indore, Madhya Pradesh, (AIIS. 232.64) - subordinate figure with bell and ladle (Fig. 1.2)

v. Gaurī from Hiṅgalājagaḍha, district Mandsaur, Central Museum, Indore, Madhya Pradesh, (AIIS. 317.41) - subordinate figure with bell and ladle.

vi. Gaurī, State Museum, Lucknow no. 60. 368 (N.P. Joshi, *Brahmānical Sculptures in State Museum, Lucknow,* II, 2, 1989, Fig. 31), provenance not known, - subordinate figure with bell and ladle.

* AIIS numbers are the negative numbers of photographs of the concerned sculptures available in the Archives of the American Institute of Indian Studies at Ramnagar, Varanasi.

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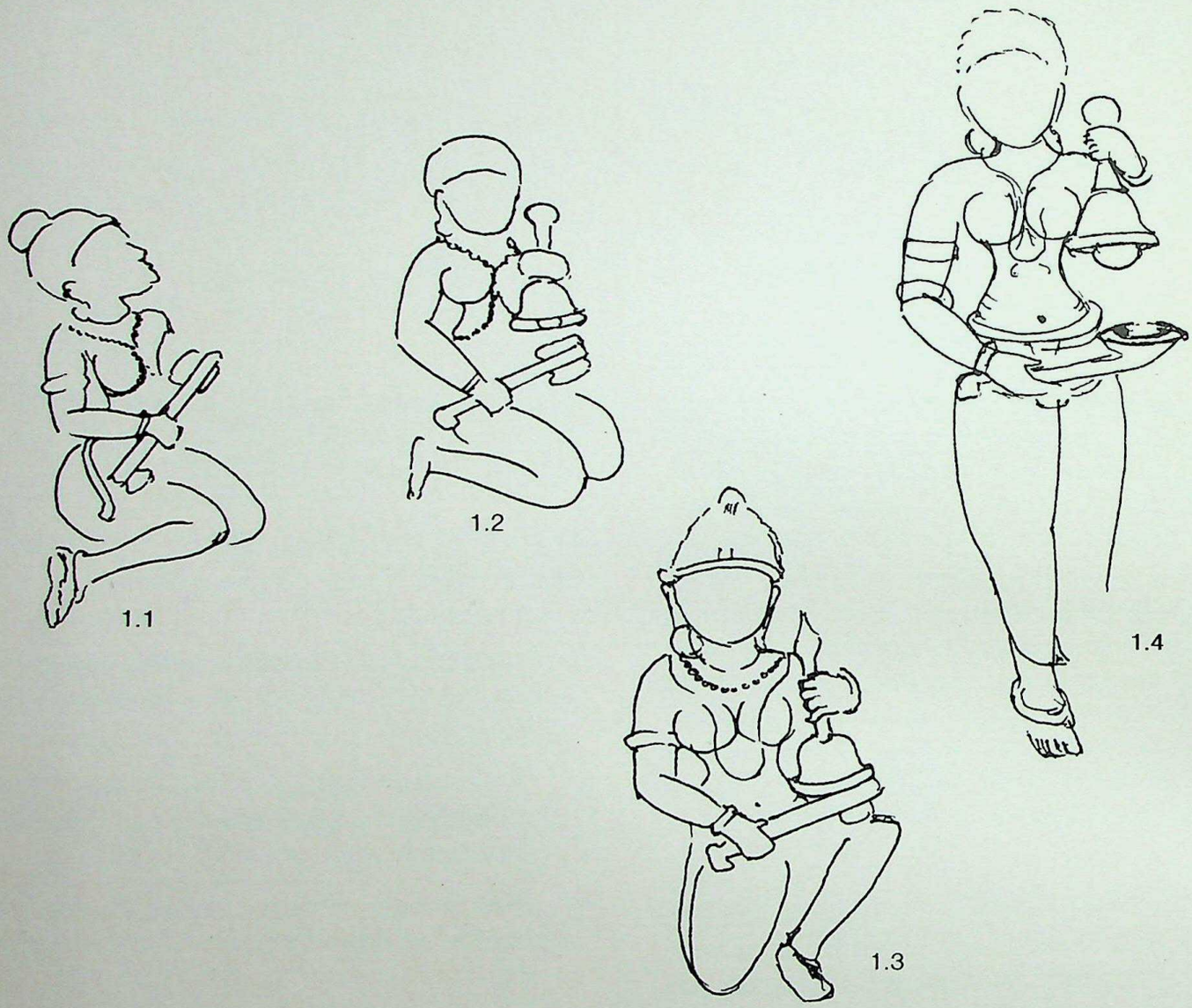

Fig. 1 : Kauśikī

vii. Gaurī, Kota Museum no. 639/76, Kota Rajasthan, (AIIS. 646.59) - subordinate figure with beḷl and ladle (Pl. 164).

viii. Gaurī, Central Museum, Indore, Madhya Pradesh, (AIIS 317.70) - subordinate figure with bell and ladle.

ix. Gaurī from Hiṅgalājagaḍha, Central Museum, Indore, Madhya Pradesh (AIIS. 314.83) - subordinate figure with bell and ladle (Fig. 1.3).

x. Gaurī, State Museum, Lucknow, no. H. 25, exact provenance not known. (N. P. Joshi, Brahmānical., II.2, 1989, Fig. 30) - subordinate figure with ladle only.

xi. Gaurī from Hiṅgalājagaḍha, Central Museum, Indore, Madhya Pradesh, (AIIS. 317. 53) - subordinate figure with ladle (Fig. 1.1)

It is worth noting that in the above list eight figures (nos. i, ii, iii, iv, v, vi, viii, ix) come from Madhya Pradesh, one from Rajasthan (no. vii) and the remaining two are now in Lucknow, but we do not know their exact provenance. Those also could be products of Madhya Pradesh.

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Another point to be noted is that among these eleven figures under reference the subordinate female figure in question is seen with bell in the first two cases, in the next seven along with bell she carries a ladle also; and in the remaining two the bell has been overlooked and only the ladle is there. It would thus be clear that in majority of the cases the bell is there, either alone or with the ladle. With this data in hand let us now proceed to see if this particular subordinate female figure with bell can be identified.

All the iconographic texts including *lakṣaṇa adhyāyas* in the Purāṇas are silent on this point, but accounts of Pārvatī's penance appearing in the Purāṇas offer some clues. Satī or Dākṣāyaṇi, the first wife of Śiva was put to insults by her father Dakṣa Prajāpati, and therefore she had immolated herself in the sacrificial fire. She was reborn as daughter of Himālaya and Menā, and right in early age had indulged in deep penance with a desire to win Śiva as her husband in this birth as well. It is supposed that Gaurī images depict this very penance of Pārvatī, but the Purāṇic accounts actually tell us something more. According to them Pārvatī practised penance not once but thrice.[1] The first was in her pre-marriage life referred to above, but the other two occasions were due to some events in her post-marriage life. The account of her first post-marriage is useful for our purpose.

The Purāṇas tell that Pārvatī by birth was dark in colour. The Matsya Purāṇa (this portion of which has been adopted by the Padma Purāṇa also) informs that while planning for the end of demon Tāraka, Brahmā had deputed Vibhāvarī, Rātri or Yoganidrā, the goddess of night and sleep, to impart her own colour and name to the unborn girl of Menā. Thereupon this goddess, naturally black in colour, entered Menā's mouth, when the latter was sleeping. As a result Himālaya's daughter became dark in colour, and was named as Kālī. After marriage once, when Śiva was being embraced by Pārvatī, the former, as a sheer joke, observed that her embracing him looked as if a white sandal tree was being embraced by a dark she serpent. Apparantely this was a direct attack on Pārvatī's colour. She immediately retorted, 'I have been entreated in past because of my long and hard penance; and now after marriage I am being subjected to insults every now and then. I have nothing to do with a cheat. I would better take recourse to penance on the top of a mountain, and would return back only if I could manage to become 'a fair coloured one' or Gaurī. Śiva tried to appease her in several ways, but finding that every thing was fruitless he remarked in th end, 'Being the daughter of a rock, as you are, you, have inherited its harshness, uncompromising nature and crooked tendencies like its rivers in your very limbs'. Continuous exchange of hot words ultimately resulted in Pārvatī's quitting Śiva's abode to practice penance with an aim to become Gaurī.

She went to her father's place, took the mountain deity in confidence and appointing her son or favourite chap Vīraka to keep an eye over Śiva in her absence she accepted the ascetic garbs an got herself indulged in hard *tapa.* Eating some forest products or going without that she practised *pañchāgni sādhanā,* that is got herself surrounded by fires on five sides in summer. During the rains she would remain in waters. According to the Śiva Purāṇa Pārvatī with matted locks on head, a grass belt (mauñjī) round her waist and bark garments with a deer skin on her person, stood on one leg at a place named Gaṅgāvataraṇa. She kept on chanting 'the five lettered' *mantra*. It is to be remembered that similar description appears in connection with her pre-marriage *tapa* also. Time kept on rolling. Meanwhile in Śiva's camp during absence of Pārvatī a demon named Ādi approached Śiva with an intention to kill him in the guise of Pārvatī. Śiva could smell the game and deciding to pay him in his own coins killed the demon with his genital organ *(meḍhrāstra)* in course of amorous activities. Pārvatī on the mountain got only the partial news that some woman was seen entering Śiva's private apartment, when the god was inside. Hearing this Pārvatī's anger Śiva reached its zenith and became visible in the form of a strong and ferocious lion with wide spread mouth, long tongue and upraised tail. But she did not stir and continued her penance. Ultimately Brahmā was pleased with it and appeared before her. Pārvatī asked for change of her colour and the boon was granted. Immediately from her body there emerged a goddess of blue colour.[2] Clad in yellow silk with

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ornaments on her body this three eyed goddess was carrying a bell in her hand. She was none else but Niśā or Yoganidrā, the goddess of night, who was associated with Pārvatī's dark colour. Being connected with skin cover *(tvakkośa)* of Gaurī this goddess was further named as Kauśikī. Later on in the form of Vindhya - vāsinī she killed the demons Śumbha and Niśumbha. After emerging from Pārvatī's body Brahmā asked her to stay on the mount Vindhya with Yakṣa Pañchāla. Now Pārvatī became Gaurī, rather Kāñchana-Gaurī and happily returned back to Śiva.

This account of Pārvatī's first post-marriage penance provides sufficient clues to identify the 'bell carrying subordinate female figure' seen in the Gaurī images under reference. We have seen that in majority of the cases she carries a bell; of course it is not possible to say if she is three eyed as well. On the basis of her attribute and the way of flanking the goddess we venture to identify her as Kauśikī, who has left Pārvatī's body and is to be seen standing by her side. In some cases she is looking towards her as if to watch the new change in colour.

If this identification is accepted, then naturally we have to conclude that the theme depicted in these images relates to Pārvatī's first post-marriage penance; and thus they form a separate group by themselves.

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FOOT NOTES :

1. First penance - *Matsya Purāṇa,* adhyaya 153, pp. 420- 54, Mor Edition, Calcutta, 1954.
   - *Padma Purāṇa,* Srsti khanda, adhyaya 45, pp. 419-56, Mor Edition, Calcutta 1957.
   - *Liṅga Purāṇa,* purvardha, adhyaya 99-103, p. 357, Mor Edition, Calcutta.

   Second penance - *Matsya:*, adhyaya 154 - 56, pp. 455-59; *Padma.*, Srsti. 46. 1-96,pp.450-56.

   Third penance - *Skanda Purāṇa*, Mahesvara khanda, Arunachala Mahatmya, purvardha, 3. 23-53, p. 566; 4.9-16 p. 509.

2. Description of Kauśikī - *Padma*., Srsti., 46.90-94:

ततस्तत्याज तां कृष्णां फुल्लनीलोत्पलं त्वचम्
त्यक्त्वा साप्यभवत्भीमा घण्टाहस्ता त्रिलोचना ।। 90

नानाभरण सम्पूर्णा पीतकौशेय धारिणी
तामब्रवीत् ततो ब्रह्मा देवीं नीलाम्बुजत्विषम् ।। 91

निशे, भूधरनादेहसम्पर्कान्त्यं मदाज्ञया
संप्राप्ता कृतकृत्यत्वं एकानंशा पुरोभासि ।। 92

थ एष सिंहो प्रोद्भूतो देव्याः क्रोधात्वरानने।
सतेऽस्तु वाहनं देवि! केतौ चास्तु महाबलः ।। 93

गच्छ विन्ध्याचलं तत्र सुरकार्यं करिष्यसि
पञ्चालो नाम यक्षोऽयं यक्षलक्षापदानुगः ।। 94

दत्तस्ते किंकरो देवि, मया मायाशतैर्युतः ।।

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Skanda-Ṣaṣṭhi Couple in Gandhāran Art

R. C. Agrawala

Independent statues of Skanda Kārttikeya, standing or seated, in the Art of Gandhāra are well known to the students and scholars of Indian Art. The problem has been dealt by me in detail very recently[1] but *in none of these Gandhāran carvings, Skanda is depicted as six headed (ṣaṇmukha). His consort Ṣaṣṭhi of course rarely appears in the contemporary sculptural art of Gandhāra and we have not yet come across any independent Gandhāran statue of this goddess as well.*

The Cleveland Museum[2] of Art in U.S.A. fortunately acquired, sometime back, an interesting grey schist Gandhāran diptych, datable to 2nd-3rd century A.D., it measures 14.6 cms. (approximately 6 inches) in height and has been entered as no. 73.76 in the Museum records. Consisting of two parts, the lower vertical portion of this relief presents a male and a female standing side by side while upper half (in the form of an arch) measures 5 cm. (= 2 inches) only in height and is decidedly of unusual iconographical interest. Here we find a female seated in *pralambapāda* pose, in the company of the seated male appearing next to her; he is carrying a lance *(śakti)* in his right hand and a cock bird *(kukkuṭa)* in the left, thus suggesting beyond doubt his identification with Skanda Kārttikeya. Below is carved the tiny figure of his vehicle- 'peacock' with its neck raised up and beak touching the right knee of Skanda; peacock is well associated with Skanda in Indian and Gandhāran sculptures. But most important are the details of the female figure here who carries a lotus in her right hand and a 'purse' held firmly in the left hand sug- gesting Hāriti Lakṣmi traits; behind her central human face may well be seen *five tiny human heads in the form of an arch suggesting her Saṇmukha aspect; she may well be identified as goddess Ṣaṣṭhi* as in the Kuṣāṇa Art of Mathura. This unusual carving of Skanda and Ṣaṣṭhi together, in the Art of Gandhāra, has been brought to light through a short note published by me in *East and West.*[3] It may also remembered that the Cleveland Museum panel is unusual because of the *carving of six headed goddess Ṣaṣṭhi as first figure and her male spouse (i.e.Skanda) appearing next to her.* The association of a cock and peacock with Skanda is equally interesting from iconographic point of view though in North Indian sculptures peacock is depicted quite late, with Skanda Kumāra. The lower portion[4] of the Cleveland diptych still remains to be identified properly.

Mr. Julian Sherrier, an Art-lover and Collector from London (U.K.) has been able to acquire quite a good number of *Śaiva* Gandhāran reliefs presenting 3 faced Śiva with additional human and animal heads. He has recently published a short paper on them with some illustrations[5] of these, one small and portable rectangular panel (height 18 cms. = 7 inches and length 25 cms. = 10 inches) is of immense iconographic interest because of the depiction of four *Śaiva* divinties,[6] all in a row in standing pose together, one after the other. Beginning from left, Śiva stands in ūrdhvaretas pose; next to him appears his spouse Pārvati clad in Indian dress, she holds a long-handled mirror in her left hand;

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her right hand was raised up but is now broken. The third and fourth figures, on the existing relief, in Sherrier collection are very important from the point of view of the iconography of Skanda Kumāra in Gandhāra region.

The male deity holds a very long spear (across his body) in his right hand and a cock in the left, he is standing with his legs stretched to the sides in traditional manner and in between that space of his legs appears a peacock[7] facing front. All these prove beyond doubt that *he is none else but Skanda,* putting on a turban on his head and a long tunic hanging upto his knees; he is very well dressed as a warrior. The last figure, next to Skanda, is all the more interesting as here we notice the standing goddess in typical Gandhāran dress; she carries a lotus in her right hand; around her front central head appear 5 additional human heads, as also noticed in the Cleveland diptych cited above. *The goddess heretoo (in the panel of Mr. Sherrier) should well be identified as Ṣaṣṭhi* standing in the company of her spouse Skanda Kumāra who precedes her. This grouping of two couples together i.e. Śiva - Pārvati carved first and Skanda - Ṣaṣṭhi next, in order in this Gandhāran quarter, is important for assessing the development of *Śaiva* pantheon in Gandhara region; it has nothing to do with Buddhist faith. Mr. Julian Sherrier[8] has identified the fourth figure as *"Six headed Kṛttikā"* but that is not plausible at all under the conditions discussed above. Moreso, the *Kṛttikās* have never been depicted in a composite form in Indian texts and iconography. As such it is evident that the last two figures of Skanda and Ṣaṣṭhi on the rare and portable Gandhāran panel were for worship; the panel in Sherrier collection, represents another mode of depiction Skanda and Ṣaṣṭhi together, quite different from that in the Cleveland Museum diptych cited above. These two Gandhāran reliefs have thus got an important bearing on the icongography of Ṣaṣṭhi in the region during the early centuries of the Christian Era. They are welcome additions in the realm of Gandhāran Art as well. There existed temple of Skanda in Gandhāra region as per the third century A.D. Brāhmi Inscription from Abbotabad.[9]

REFERENCES & FOOT - NOTES

1. Agrawala, R.C. Skanda-Kārttikeya in Gandhāran Art, *Roopa Lekhā,* Delhi, 62-63 (1992-93), 1993, pp. 48-53 and and plates.
2. Czuma, S.J. 1985, Kushaṇa sculptures: Images from early India, Cleveland, pp.162-63, plate 80 on p.162.
3. Agrawala, R.C. Ṣaṣṭhi in Gandhāran Art, *East and West,* Rome, 43 (1993), pp. 271-75 and figure 3 on p. 274. The bibliography on p. 275 may well be looked into for the depiction of Skanda in Gandhāran and Central Asian Art besides Ṣaṣṭhi in the Kuśaṇa Art of Mathura.
4. I am extremely obliged to Dr. S.J. Czuma for having accorded me facilities through enlarged photographs, to study this rare sculpture in his Museum and we also congratulate him for acquiring such a rare Gandhāran sculpture though the motif of Skanda-Ṣaṣṭhi could not be touched by him in his monograph. This point was rather missed by him.
5. Sherrier, Julian Śiva in Gandhāra, *South Asian Archaeology* - 1991, ed. A. J. Gail and G. J. R. Mevissen, 1993, Berlin, pp.617-24 and plates 48.1-4.
6. *Ibid,* plate 48. I.A. on p. 618. He deserves all praise for such nice acquisitions.
7. The Indian Art Museum at Berlin has preserved an independent Gandhāran statue of Skanda wherein the peacock is carved beautifully on the rectangular pedestal as discussed by me already, R. C. Agrawala, Skanda and Peacock - A Rare device in Gandhāra Art, *Eastern Approaches : Essays on Asian Art and Archaeology,* ed. T. Maxwell, Delhi, 1992, pp.130-32 and plates. I had missed reference to the presence of peacock in the Cleveland

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diptych in my paper in *East and West,* 43 (1993) cited above. The peacock has been very prominently carved between the left knee of Ṣaṣṭhī and right knee of Skanda - Kumara therein as well.

8. Sherrier, Julian *op. cit.,* pp. 618 and 621.

9. Sircar, D.C. 1953-54, *Epigraphia Indica,* 30, pp. 59 - 62.

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अँचर–धराई

शीतला प्रसाद तिवारी

हमारे गांव–प्रधान, कृषि–प्रधान और धर्म–प्रधान देश में, यहाँ की जयशालिनी संस्कृति में, शादी–ब्याह के अवसरों पर किये जाने वाले अनेक प्रकार के मांगलिक कृत्यों और कर्मकाण्डों की परम्परा काफी प्राचीन रही है। इनमें से कितने ही कर्मकाण्डों को गृह्य–सूत्रों, धर्म–शास्त्रों और स्मृतियों में समाहित करके वेद–मंत्रों के संयोग से सुनिश्चित कर दिये जाने के बाद भी, इस प्रकार के उच्चावच कार्यों की परम्परा इतनी व्यापक और विशाल है कि लोकाचार के, अधिकांश में पुरंध्री–पोषित, इन मंगल–कार्यों के बारे में कभी हम आत्म–विभोर हो उठते हैं तो कभी–इस प्रकार की उचुन–पुचुन से इतने उद्विग्न कि इन्हें कोरी बकवास, मिथ्या–आडम्बर और अनर्गल–प्रलाप भी मान बैठते हैं। इस प्रकार के अधिकांश में निरर्थक एवं अनुपयोगी दिखने वाले छोटे–छोटे कर्म–काण्डों का रोचक प्रसंग यह है कि इन कृत्यों से जहाँ एक ओर परंपरा–विहीन आधुनिकता में हस्तक्षेप करने वाला पुरूष वर्ग उद्विग्न होता है वहीं दूसरी ओर इन्हें भारतीय संस्कृति की जिजीविषा के रूप में, जड़ी–बूटी की तरह, सुरक्षित बनाये रखने के लिये कृत–संकल्प यहाँ का महिला–समाज, इनकी अक्षुण्णता और उनके विधिवत् अनुष्ठान के प्रति बार–बार उद्वेलित और उल्लसित / शादी–विवाह के अवसरों पर किये जाने वाले–वेदाचार और लोकाचार अनुमोदित इस प्रकार के कर्मकाण्डों के प्रति महिला वर्ग क़ी आस्था और पुरुष वर्ग की अनास्था की यह डांडामेड़ी ऐतिहासिकता की दृष्टि से काफी प्राचीन है। इस प्रकार की उचुन–पुचुन से, हमारी आपकी तरह खिन्न–मनस् अशोक ने अपने प्रधान–शिला लेखों के नवयें उच्छवास् में जो उद्‌गार व्यक्त किये हैं, हमारे विचार से शादी–विवाह के अवसर पर 'खार–छुड़ाई और 'अँचर–धराई ' के नाम पर कार्यक्रम में अनायास विलम्ब करने के लिये, अपने पुरंध्री–समाज से खिन्न, हर पुरूष–वर्ग, थोड़ी देर के लिये अगर उनका स्वागत नहीं तो अनुमोदन अवश्य करेगा। पत्थर की लकीर बनकर चिरस्थायी हो गये अशोक के अपने शब्दों में :

"जनो उचावचं मंगलं करोते
आबाधेसु वा आवाह वीवाहेसु वा
पुत्र–लाभेसु वा प्रवासम्हि वा
एतम्हि च अञ्ंम्हि च
जनो उचावचं मंगलं करोते।
एत तु महिडायो बहुकं च
बहुविधं च छुदं च निरथं च
मंगलं करोते। त कतव्यमेव तु मंगलं।
अपफलं तु खो एतरिसं मंगलं ।" [1]

अर्थात् 'हमारे अपने समकालीन समाज की जनता अनेकों प्रकार के (उचावच्–जिसे आज की अवधी में "उचुन–पुचुन" कह सकते हैं) मांगलिक क्रिया–कलापों अथवा कर्मकाण्डों में विश्वास रखती है। विशेषकर किसी की बीमारी–अज़ारी में, लड़के–लड़कियों के ब्याह गौन में, पुत्र–लाभ अथवा यात्रा आदि के प्रसंग में तो इस प्रकार के कर्मकाण्डों की पराकाष्ठा सी हो जाती है। आस्था और विश्वास की दृष्टि से पुरूष–वर्ग की अपेक्षा महिलायें इन सभी कार्यों में सबसे आगे रहती हैं और अपने उत्साह में विभोर होकर कभी–कभी तो न जाने कितनी ही प्रकार की छुद्र और निरर्थक कोटि की पूजा–परतिंगा करने पर उतारू हो जाती हैं। यह चूंकि उनकी अपनी आस्था और अभिरूचि की बात है इसलिये हम यह तो नहीं कह सकते कि वे ऐसा न करें किन्तु इसी के साथ इतना अवश्य कहेंगे कि इस प्रकार के तथा–कथित मंगल कार्यों से किसी सुन्दर फल की प्राप्ति न होकर 'अपफल' की प्राप्ति ही अधिक संभव है।'

किसी कार्य के विधिवत् अनुष्ठान के बाद मिलने वाले सुफल, महाफल अथवा 'अपफल आदि की फलाकांक्षा, सम्बन्धी बातों का विचार और उनकी मनोवैज्ञानिक विश्लेषणा फल–स्तुति नाम से विकसित धर्म–परायण साहित्य का अपना विषय है और कर्म के उपरान्त फल की आकांक्षा न रखने वाला गीता का अपना दर्शन भी अलग ही है। हम यहाँ पर उस विषय के चाक्यचिक्य में नहीं जाना चाहते। साथ ही, इन सभी कार्यों में महिलायें ही प्रायः क्यों अग्रसर होती देखी जाती हैं, या अशोक की बात को कालिदास की संस्कृत में यों कहें कि *'प्रायेणैवं विधे कार्ये पुरन्ध्रीणां प्रगल्भता'* [2]

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किस कारण थी या आज भी होती है, इस प्रकार के एक दूसरे विषय से भी हमारे इस निबन्ध का सीधा सम्पर्क कम ही है। उक्त दोनों सन्दर्भ, मात्र हमारी "अँचर–धराई" के नाम पर विवाहोपरान्त सम्पादित की जाने वाली प्रथा सम्बंधित लेख की इस विषयवस्तु और उसकी भूमिका के मार्ग–सहायक प्रसंग हैं और ये 'अँचर–धराई ' तथा ऐसी ही अन्य उचावच कोटि की आज भी जीवित प्रथाओं की ऐतिहासिक पृष्ठभूमि की ओर हमारा ध्यान आकृष्ट करते हैं।

दूसरे शब्दों में, यहाँ पर इस निबन्ध के अन्तर्गत विचारणीय प्रश्न इस बात का नहीं है कि शादी–विवाह के अवसर पर सम्पन्न की जाने वाली 'अँचर–धराई ' अथवा खार–छुड़ाई जैसी प्रथाओं का अपना औचित्य क्या है अथवा इस प्रकार के कार्यों में महिला–वर्ग की सर्वाधिक रूचि होने का रहस्य क्या है, अपितु यह कि 'इस प्रकार की प्रथायें–जिन्हें चाहे छुद्र कहें या निरर्थक, हमारी सभ्यता के आदि काल में जैसे–कैसे एक बार शुरू होने के बाद, अपनी लोकप्रियता के कारण आज भी कैसे और किस रूप में अक्षुण्ण बनी हुयी हैं और यदि उनके स्वरूप में किसी प्रकार का अन्तर आया है तो कैसा और कितना?

'अँचर–धराई ' के अपने इस निबंध के विषय–प्रवेश के पहले या यों कहें कि लोक–जीवन में व्याप्त इस प्रकार की परंपराओं की चर्चा करने से पूर्व एक बात हमारी अपनी सीमाओं के सम्बन्ध में यह जान लेना आवश्यक है कि इस प्रकार की प्रथाओं का अपना संसार काफी व्यापक और जटिल है। इनके रूप–साकल्य को जानने और समझने की क्षमता न केवल हमें नहीं हासिल है–अपितु इस बारे में लोक–जीवन के प्रत्यक्षदर्शी और इस प्रकार से सर्वदर्शी बड़े–बड़े मनीषी भी इस विषय की चर्चा आने पर "नेति–नेति" कहकर ही विराम लेते हैं। फिर भी लोक–जीवन की गुत्थियों, रीतियों, कुरीतियों, लोकोक्तिओं ओर प्रतीकों से परिचित होने के लिये व्यास जी के निर्देश (कि *"प्रत्यक्षदर्शी लोकानां सर्वदर्शी भवेत्नरः"*) का अनुसरण करते हुये "अँचर–धराई" के मनोरम स्वरूप को जितना कुछ हम समझ पाये हैं, उसी बात को स्पष्ट करने का प्रयास यहाँ पर किया गया है।

पूर्वी उत्तर–प्रदेश के रायबरेली, सुल्तानपुर, प्रतापगढ़ और फैजाबाद जिलों के ग्रामीण सन्निवेश में (जैसा कि हमारा व्यक्तिगत अनुभव है) लड़की की शादी में, विवाह के द्वार–पूजा से प्रारंभ होकर वर–वधू के कोहबर तक जाने वाले सभी सगुन पूरे होने के बाद, वर जब कोहबर से बाहर आता है तब अपनी सास और बड़ी साली के आँचल (आँचर) का पल्लू पकड़कर उनसे अपना नेगचार (अथवा पुरस्कार) मांगता है और वह , इस तरह से अचानक पकड़ा हुआ आँचल तब तक नहीं छोड़ता जब तक उसे उसका अभिवांछित पुरस्कार नहीं मिल जाता। संक्षेप में, इसी बात को इन सभी क्षेत्रों की अपनी भाषा में "अँचर–धराई" कहते हैं, अर्थात् विवाहोत्सव की निर्विघ्न समाप्ति और इस संस्कार के विधिवत पूर्ण हो जाने के उपलक्ष्य में इस महोत्सव के मुख्य–पात्र वर द्वारा आँचल पकड़कर मांगे जाने वाले पुरस्कार का सगुन। कहीं–कहीं पर पुत्रोत्सव आदि के अवसर पर भी बहन द्वारा अपनी भातृ–जाया से मांगे जाने वाले पुरस्कार में भी इस तरह का दृश्य देखने को मिलता है जिसमें प्रणयाग्रह के साथ ननन्द अपनी भौजाई का आँचर पकड़ लेती है और प्रीति–विकसित मन से यह मांग करती है कि अब, आज के दिन, इस शुभ अवसर की बेला में "तुम्हें हमारे कंगन वाला पुरस्कार देना ही पड़ेगा।" क्षेत्रीय लोक गीतों में यहीं बात ढोल बजाकर "मांगै ननन्द रानी कंगना हो, लालन के भये" के रूप में और भी मिठास के साथ दुहराई जाती है। स्पष्ट है कि विवाह एवं अन्य पुत्रोत्सवादि के अवसरों पर निकट के संबधियों द्वारा अपने उल्लास को जताने और इस बात के लिये उपयुक्त "चीन्ह" या पुरस्कार पाने की आकांक्षावश प्रमोद में दूसरे सम्बन्धी अथवा मित्र के आँचल या अँग–वस्त्र को धर पकड़ने की रस्म को "अँचर–धराई" कहते हैं।

अवध प्रान्त की आंचलिक भाषा में प्रयुक्त "अँचर–धराई" का शुद्ध संस्कृत रूप क्या रहा होगा , यह बात विचारणीय है। वैसे जहां तक हमारी ज़ानकारी का प्रश्न है, हमें संस्कृत, पालि या प्राकृत में इन शब्दों का तत्सम रूप अभी तक देखने को नहीं मिला है। संभावना यह है कि "अँचर–धराई" के ये शब्द अवधी–क्षेत्र में इन अर्थों में प्रयुक्त होने वाले स्वयं के आंचलिक शब्द हैं और, जैसा कि हम आगे देखेंगे, अपभ्रंश पालि–प्राकृत और संस्कृत में इस प्रकार की भावना को, ऐसे उल्लास को व्यक्त करने के लिये प्रयोग में आने वाले लोकोक्ति परक शब्द कुछ और ही थे।

संयोग–वश एक दिन आचार्य हेमचन्द्र की *'देशीनाम माला'* का अवगाहन करते करते हमें लोक–संस्कृति के इस खजाने की ओर जाने वाली सीढ़ियों का रास्ता मिल ही गया। यहां पर हेमचन्द्र ने अपने समय (11–12वीं शती) और समाज की लोक भाषाओं (गुजराती ओर मराठी आदि की अपभ्रंश मानी जाने वाली बोलियों) में प्रचलित और साथ ही कुछ बुद्धजीवियों की प्रचलित स्मृति वाले भंडार में आरक्षित (यानी अपने समय से भी पहले के लोक–प्रिय) शब्दों का संकलन करते हुये हमारे 'अँचर–धराई' के प्रसंग वाले *'पुण्ण वत्रं'* शब्द का उल्लेख किया है। पुनः इसी श्लोक में चूंकि उन्होंने *'पुण्ण वत्रं'* शब्द की तत्कालीन लोक–भाषा में प्रचलित अस्तु सुख–ग्राह्य *पमोअ हिअ वत्थे* के रूप में: सुपर्यायित व्याख्या भी प्रस्तुत की है इसलिये ऐसा प्रतीत होता है कि काल–क्रम की दृष्टि से *'पुण्ण वत्रं'* प्रयोग इस अर्थ का *पमोअ हिअ वत्थे* से पहले का प्रयोग था। इसी बात की पुष्टि *देशीनाम माला* की संस्कृत टीका से भी होती है जहां पर *पुण्ण वत्रं* की संस्कृत–व्याख्या *प्रमोद–हृत–वस्त्रं* के रूप में की गयी है।" [3]

इससे पहले कि हम इस प्रसंग को और आगे बढ़ायें, शब्द–कोषों की इस सूखी पगडंडी पर ले चलने के लिये अपने पाठकों से क्षमा–याचना के बाद यह बता देना समीचीन होगा कि हेमचन्द्र की *प्रमोद–हृत–वस्त्र* वाली व्याख्या का भावार्थ वही है जिसे हम अवधी क्षेत्र में "अँचर–धराई" के नाम

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

से जानते हैं। दूसरे शब्दों मे, "अँचर धराई" नाम आंचलिक हो सकता है किन्तु इस नाम से लोक-प्रिय प्रथा का क्षेत्र-विस्तार अवध प्रान्त से लेकर उस समूचे भाषायी क्षेत्र तक व्याप्त था जिसका समुचित सर्वेक्षण और जहां के देशी शब्दों का यथेष्ट संकलन आचार्य हेमचन्द्र ने अपनी *देशीनाम माला* में किया ह। कालक्रम की दृष्टि से न केवल आज ही अँचर-धराई की प्रथा लोक-जीवन में देखने को आती है अपितु आज से हजार वर्ष पूर्व भी जन-मानस का इस प्रकार की उल्लासमयी प्रवृत्ति मे अटूट विश्वास था। अन्तर इतना था कि हम इसे अँचर-धराई कहते हैं और आचार्य हेमचन्द्र एवं उनके समकालीन लोग इसे अपनी भाषा में *पमोअ-हिअवत्थे* कहते थे। सीधे शब्दों में, अवध की अँचर-धराई वाली रस्म को इसके सांस्कृतिक अर्थ-विन्यास को गुजरात, महाराष्ट्र, मध्य-प्रदेश और उत्तरी कर्नाटक आदि के क्षेत्रों में लोकप्रिय *प्रमोद-हत-वस्त्रं* (या *पमोअ हिय वत्थे*) वाली बात का एक दूसरा पर्याय मान सकते हैं। काल-क्रम की दृष्टि से 'अँचर-धराई' से लेकर *पमोअ हिअ वत्थ* तक जाने वाली हमारी सांस्कृतिक धरोहर कक्ष की यह पहली सीढ़ी मानी जायेगी।

हेमचन्द्र की *'देशीनाम माला'* का सुखकर तथ्य यह है कि उसने 'अँचर-धराई' से *'प्रमोद-हत-वस्त्रं'* की परिधि तक लाने के बाद अधर में नहीं छोड़ा, अपितु इसके आगे वाले कक्ष्यान्तर में जाने वाली कुंजी भी *'पुण्ण-वत्रं'* शब्द के रूप में हमें सौंप दी है। और चूंकि *'पुण्ण-वत्रं'* का इस अर्थवाला उससे भी पहले का पर्याय है, अस्तु 'अँचर-धराई' के सांर्थवाह का यह शकट भार स्वतः, *'पुण्ण-वत्रं'* की अर्थ-सीमा तक पहुंच जाता है। ऐतिहासिक दृष्टि से 'अँचर-धराई' से चलकर *'पुण्ण-वत्रं'* की सतह तक पहुंचने वाली इस प्रथा के सांस्कृतिक स्वरूप की यह दूसरी सीढ़ी मानी जायेगी।

हेमचन्द्र द्वारा उद्धृत देशी भाषा के *'पुण्ण-वत्रं'* शब्द की संस्कृत छाया पर विचार करते समय प्राकृत और अपभ्रंश के सुविख्यात विद्वान प्रो. पिशेल ने इसको तत्सम रूप *पूर्ण-पात्र* होने का सुझाव दिया है जिसके बारे में संयोगवश हमें साहित्यिक ग्रंथों से भी काफी महत्वपूर्ण और उपयोगी सूचनायें प्राप्त होती हैं। इससे पूर्व कि हम इन सूचानाओं की ओर आपका ध्यान आकृष्ट करें और इनके आधार पर *पमोअ हिअ वत्थ* और *पुण्ण वत्रं* या *पूर्ण-पात्र* जैसी लोकोक्तियों का हमारी 'अँचर-धराई' की प्रथा से क्या सीधा सम्पर्क था इस बात की और भी विस्तार के साथ चर्चा करें, सारांश रूप में यह कहना पर्याप्त होगा कि प्रतीकों के माध्यम से अलंकार-व्यंजित अभिप्रायों के रूप में स्वयं को विस्फुटित करने के लिये सदैव से विख्यात रूचि-शालिनी भारतीय संस्कृति में यदि 'अँचर-धराई' का अभिप्राय इस प्रथा का देशी रूप है तो *पूर्ण-पात्र* उसी अर्थ का मार्गी स्वरूप था।

'पूर्ण-पात्र' जैसे अभिप्राय की लक्षणा क्या थी, इस समस्त पद की कोषगत परिभाषायें क्या थीं और भवभूति के *मालती माधव* तथा बाणभट्ट के *हर्षचरित* और *कादम्बरी* जैसे साहित्यिक ग्रंथो में *'पूर्ण-पात्र'* की उपयोगिता कहां कैसे और किन प्रसंगों में बतायी गयी है, इन सारी बातों की बड़ी संक्षिप्त सी चर्चा हम एक बार एक दूसरे सन्दर्भ में कर चुके हैं और पाठकों की उत्सुकता को ध्यान में रखते हुये यथा-स्थान उस बात की विहंगम चर्चा हम फिर करेगें किन्तु, यहां पर पहले यह बता देना उपयुक्त होगा कि उक्त अवसर पर लोक-जीवन में अक्षुण्ण 'अँचर-धराई' की बात हमारे ध्यान में नहीं आयी थी। अस्तु, 'अँचर-धराई' की प्रथा को समाहित करके एक बार पुनः प्रस्तुत की जाने वाली हमारे *पूर्ण-पात्र'* की यह परिशिष्ट, कई अर्थों में उन पाठकों के लिये भी लाभदायक होगी जो हमारे पूर्व-प्रकाशित लेख का अनुशीलन कर चुके है।

काल-क्रम की दृष्टि से 'पूर्ण-पात्र' सम्बन्धी अभिप्राय अथवा वृत्ति का 'अँचर-धराई' के अर्थों वाला साहित्यिक उद्धरण, जहां तक हमारी जानकारी का प्रश्न है, सबसे पहली बार बाणभट्ट के *हर्षचरित* में देखने को मिलता है। संयोग की बात यह है कि यहां पर प्रमोद एवं हर्ष पूर्ण उत्सवों के लिये उपयुक्त ' पूर्ण-पात्र ' के इस अभिप्राय का उपयोग सुकवि बाणभट्ट ने महाराज हर्षवर्धन के जन्मोत्सव के प्रसंग में किया है। उनके शब्दों में, अन्तःपुर से कुमार के जन्म की शुभ-सूचना महाराज प्रभाकर वर्धन को देने के लिये भेजी गयी। महारानी यशोवती की अभिन्न-हृदयाधात्री की लड़की सुयात्रा ने पहले तो उनके पैर छुये और तदुपरान्त पुत्र प्राप्ति की शुभकामनायें देते हुये, बात ही बात में उनके अँग-वस्त्र के आँचल को अपनी ओर खींचकर इस बात का उचित पुरस्कार मिलना आपेक्षित है, यह व्यंजित कियाः

> **"निर्गत्य च ससंभ्रमं यशोवत्याः स्वयमेव निर्विशेष-धात्र्याःसुता सुयात्रेति नाम्ना राज्ञःपादयोर्निपत्य, 'देव दिष्ट्या वर्धसे द्वितीय-सुत जन्मनाप' इति व्याहरन्ती पूर्ण-पात्रं जहार"** [4]

इसी प्रकार *कादम्बरी* में मिलने वाले *'पूर्ण-पात्र'* के दो तीन प्रयोगों में से सर्वाधिक उल्लेखनीय प्रयोग उस समय का है जब महाराज तारापीड अपने मंत्री शुकनास के पुत्र-प्राप्ति की सूचना पाकर प्रीति विकसित मुख से प्रीति-दान (अँ० ट्रीट) पाने की आकांक्षा वश, प्रिय-निवेदन के ब्याज से अचानक ही उनका उत्तरीय अपनी ओर खींच बैठते हैंः

> **"...प्रीति-विकसित मुखः, सरभसं आलिंग्य विहसन् स्वयमेव शुकनास स्योत्तरीयं पूर्ण-पात्रं जहार।"** [5]

पुत्र-प्राप्ति के ऐसे शुभ-अवसर की कामना जब भाई-बन्धु और अन्य परिजन प्रमोद वश, उस दम्पति के वस्त्र का आंचल प्रीति-दान मिलने की 'पूर्ण-पात्र' मयी कल्पना के साथ अपनी ओर खींचे, सभी को होती थी। रानी विलासवती के द्वारा बाणभट्ट ने यही बात इस प्रकार व्यक्त की हैः

> **".....कदा मे तनय-जन्म-महोत्सवानन्द निर्भरो हरिष्यति पूर्ण-पात्रं परिजनः।"** [6]

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स्पष्ट है कि जीवन में हर्षोल्लास आदि के अवसर पर जब उल्लसित व्यक्ति के सगे सम्बन्धी, नौकर–चाकर एवं अन्य परिजन भी आनन्द निर्भर मन से उसका अँग–वस्त्र या उत्तरीय अकस्मात् ही अपनी ओर खींच कर प्रीति–दान की मांग करते थे, तब उस बात को प्रीति–दान के ब्याज से वस्त्र का आँचल खींचने की उस क्रिया को अँलकारिक रूप में 'पूर्ण–पात्र' कहते थे। इसी बात को भवभूति ने अपनी *मालती–माधव* नाम के नाटक में इस प्रकार प्रस्तुत किया है:

> **"कामन्दकी – वत्स माधव! दिष्ट्या वर्धितोऽसि मालत्या, सोऽयंमवसरः प्रीति दानस्य। माधवः– भगवति! इयं मालती यद्व्याल व्रणित सुहृत्प्रमोह मुग्धं कारूण्या द्विहितवती गत व्यथं माम्। तत्कामं प्रभवति पूर्ण–पात्र–वृत्या स्वीकर्त्तुं म हृदयं च जीवितं च।।"** [7]

पूर्ण–पात्र के इस अभिप्राय की बात को बाणभट्ट और भवभूति के टीकाकारों ने और भी अच्छी तरह स्पष्ट किया है। *हर्ष चरित* के सुविख्यात टीकाकार शंकर के अनुसारः–

> **"पूर्ण–पात्रं यथा परिहृतं वस्त्रादि। उक्तं च, आनन्ददोहि सौहार्दादेत्य वस्त्रादिकं बलात अजानतो हरत्येन पूर्ण–पात्रं तु तत्स्मृतम्।।"**[8]

पुनः इसी बात को जगद्धर ने *मालती–माधव* की अपनी टीका में इस प्रकार व्यक्त किया है:

> **"पूर्ण-पात्रं नाम प्रिय - निवेदनकेन बलादाकृष्य गृह्य-माणमलंकार वस्त्रादिकं कथ्यते ।"** [9]

कालान्तर में *'पूर्ण–पात्रं'* के इसी अभिप्राय को , हर्षोत्सव के समय आत्मीयता के साथ वस्त्रादि खींचकर प्रीतिदान सम्बन्धी किये गये प्रिय निवेदन की बात को, अमरसिंह के परवर्ती कोषों में पारिभाषित रूप के साथ संकलित किया गया। इस प्रकार के कोषों में उड़ीसा के राजा पुरुषोत्तम देव (समय लगभग 13 वीं–14वीं शती) द्वारा सम्पादित *त्रिकाण्ड शेष* नामक कोष की सूचना महत्वपूर्ण मानी जाती है और इस प्रसंग में यहां यह कहना अवान्तरित न होगा कि *त्रिकाण्ड–शेष* नामक कोष की रचना इस उद्देश्य से की गयी थी कि अमरसिंह के लोक विश्रुत *अमरकोष* में जिन कतिपय शब्दों और उनकी परिभाषाओं का आकलन सर्वथा आपेक्षित होते हुये भी किसी कारण वश नहीं हो पाया था उन्हें भी एक बार फिर से संकलित कर लिया जाय। वस्तु स्थिति तो यह है कि *अमरकोष* में न संकलित किये गये अथवा अनुक्त, ढेर सारे ऐसे शब्द थे जिनकी अनु- पस्थिति अमरसिंह के टीकाकारों को भी अखरती थी। पूर्ण–पात्र के सन्दर्भ में इस अनुक्त बात की ओर संकेत करने वाले, *अमरकोष* के पहले टीकाकार हैं मल्लिनाथ सूरि जिन्होंने अपने *अमपरद पारिजात* में उत्सव विषयक अमर सिंह के क्षण, उद्धर्ष, मह उद्धव और उत्सव की व्याख्या प्रस्तुत करने के बाद 'पूर्ण–पात्र' अथवा 'पूर्णानक' शब्द के भी उसी क्रम में समाहित किये जाने की पुरजोर वकालत की है। उनके अनुसार इस सन्दर्भ में अमर सिंह ने जो बात नहीं कही यद्यपि उन्हें कहनी चाहिये थी, वह इस प्रकार है:

> **"अनुक्तम् – पूर्णानकं पूर्ण – पात्रं वस्त्राद्याकृष्टमुत्सवे। उत्सवे आकृष्ट वस्त्रादि नामनी।"**[10]

फिर भी, जैसा कि हमने ऊपर भी लिखा है, *पूर्ण–पात्र* जैसे समस्त पद की पूरी परिभाषा *त्रिकाण्ड–शेष* में ही देखने को मिलती है। यहाँ पर, पूर्ण–पात्र या उसके ही पर्याय पूर्णानक एवं पूर्णालक आदि की चर्चा करते समय राजा पुरुषोत्तम देव ने लिखा है:

> **"हर्षायणाप्तं यत्पूर्ण–पात्रं पूर्णानकं च तत्।"**[11]

पुनः उनके ही द्वारा विरचित *हारावली* में इस परिभाषा को और भी स्पष्ट करते हुये कहा गया है किः

> **"हर्षादुत्सव काले च यदलंका रांशुकादिकम् आकृष्य गृह्यते पूर्ण–पात्रं स्यात् पूर्णकं च तत्"।**
>
> अथवा
>
> **"वर्धापकं यदानन्दादलंकारादिकं पुनः। आकृष्य गृह्यते पूर्ण–पात्रं–पूर्णानकं च तत्।।"**[12]

संस्कृत भाषा के अर्वाचीन शब्द–कोषों में जहां मानियर विलियम्स महोदय ने 'पूर्ण–पात्र' पद की गौण रूपेण व्याख्या प्रस्तुत की है वहीं पर माननीय वामन शिवराम आप्टे द्वारा संपादित कोष में इसके यथोपलब्ध साहित्यिक उद्धरणों की चर्चा करते हुये 'पूर्ण–पात्र' अभिप्राय की लाक्षणिक व्यञ्जना क्या थी इस बात पर भी विधिवत् विचार किया गया है। इस कोष के अनुसार 'पूर्ण–पात्र', वस्त्र एवं अलंकार आदि से पूर्ण इस प्रकार के पात्र की संज्ञा थी जिसे प्रीति-दान के रूप में पाने का प्रिय–निवेदन अभीष्ट मित्र एवं परिजन किसी उल्लासपूर्ण समाचार की प्राप्ति के समय अपने इष्ट मित्र एवं सम्बन्धी का अँग वस्त्र, उत्तरीय और आँचल खींचकर करते थे। कालान्तर में 'पूर्ण–पात्र'उस किसी के लिये भी दिये जाने वाले प्रीति–दान की संज्ञा हो गयी जो किसी शुभ एवं हर्षोल्लास पूर्ण समाचार की खबर देता था।[13]

इस प्रकार, हमारे 'पूर्ण पात्र' सम्बंधी साहित्यिक उद्धरणों और उसकी 'कोष–गत परिभाषाओं के अनुशीर्ल से ऐसा लगता है कि 'अँचर धराई' के वर्तमान स्वरूप और 'प्रमोद–हत–वस्त्रं' के मध्यकालीन स्वरूप से भी पहले के लोक–प्रिय इस अभिप्राय का अपना रूप कई माने में समानार्थक होते हुये भी थोड़ा भिन्न अवश्य था। पूर्ण–पात्र में वस्त्रों एवं अलंकारों से भरे

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प्रीतिदान के रूप में दिये जाने वाले पात्र को अधिक प्रमुखता दी जाती थी और इसे प्राप्त करने की आंकाक्षा–वश किसी इष्ट मित्र या परिजन द्वारा खींचे जाने वाले अँशुकादि को कम। दूसरे शब्दों में, पहले जहां पर हर्षोल्लास का समाचार प्राप्त करने वाला व्यक्ति अपने बहुमूल्य वस्त्र अथवा आभरण पात्र में रखकर ऐसी सूचना देने वाले व्यक्ति को तत्काल दे देता था वहीं, दूसरी स्थिति में, वह प्रमोद में अपने वस्त्रादि खींचे जाने के बाद अभीप्सित पुरस्कार या अलंकारादि आगे बढ़ाता था। हमारे विचार से 'पूर्ण–पात्र' के अपने अभिप्राय में जहां पर पुरस्कारादि उपकरणों से भरे पात्र के साथ–साथ उत्तरीय आदि के खींचे जाने की भी प्रमोद जनित कुतूहल वाली व्यवस्था थी वहीं बाद के *प्रमोद–हृत–वस्त्रं* या *अँचर–धराई* के अभिप्राय में केवल अलंकार एवं अशुंकादि को ऐसे अवसरों पर खींचकर पकड़ लेने की बात को ही प्रधानता दी गयी। संभावना यह भी है और यह हमें अधिक सुनिश्चित जान पड़ती है कि हर्षोल्लास के अवसर पर शुभ सूचना देने के लिये आने वाला व्यक्ति अपने साथ एक पात्र लेकर आता था और ऐसी सूचना पाले वाले व्यक्ति का आंचल अथवा उत्तरीय पकड़ कर प्रीति–दान के रूप में उस–पात्र को पुरस्कारों से भर देने का आग्रह करता था। चूंकि इस पूरी विधा में पुरस्कार मांगने वाले व्यक्ति के पात्र को पूर्ण करने की बात प्रमुख होती थी इस कारणवश इस पूरे अभिप्राय को 'पूर्ण–पात्र' के रूप में माना जाने लगा। इस बात के प्रमाण पुत्रोत्सवादि के अवसर पर आज भी उस समय देखने में आते हैं जब प्रसूतिकागृह से थाली बजाकर इस सूचना को अपने भाई के पास ले आने वाली बहन प्रमोदवश उसका उत्तरीय खींच लेती है और बार–बार उस थाली को मोती, अशर्फियों से भर देने का आग्रह करती है। इसके अतिरिक्त उल्लास के पुत्रोत्सव से भिन्न अवसरों पर कभी–कभी जब सूचना देने वाला व्यक्ति प्रमोद में प्रणयाग्रह के साथ वस्त्रादि को खींचकर, चुराकर या जोर से पकड़कर पुरस्कार पाने की आकांक्षा करता है तब उसे *प्रमोद हृत वस्त्रं* या 'अँचर–धराई' की संज्ञा दी जाती है। वैसे मानवीय व्यवहार के ये अभिप्राय स्वयं में काफी परिवर्तनशील थे और यह बात हर्षोल्लासमयी सूचना देने वाले पर निर्भर करती थी कि वह कब और कैसे अपनी पुरस्कार पाने वाली आकांक्षा की अभिव्यक्ति करे। इस सांस्कृतिक विधा की अपनी परिभाषा के अनुरूप आदर्श स्थिति वही मानी जाती थी जिसमें पुरस्कार की कामना के साथ एक ओर तो अभीष्ट मित्र का उत्तरीय आदि बलपूर्वक खींच लिया जाय और दूसरी ओर पुरस्कार के उपकरणों से भर दिये जाने हेतु पात्र भी उसके सम्मुख कर दिया जाय।

हर्ष की बात है (और इस सूचना के लिये हम अपने पाठकों के सामने न तो कोई पात्र पूर्ण होने के लिये अग्रसर करना चाहते हैं और न बलपूर्वक उनका उत्तरीय खींचने का दुस्साहस) कि हमारे 'अँचर–धराई' के इस प्रारम्भिक रूप 'पूर्ण–पात्र' का एक बहुत ही सुन्दर और सटीक प्रमाण मथुरा के पास सोंख में किये गये उत्खननों से प्राप्त हुआ है। और, जैसा कि अन्य पुरातात्विक साक्ष्यों से सिद्ध है, मथुरा की कला में निदर्शित 'पूर्ण–पात्र' के अभिप्राय वाला यह अद्‌भुत साक्ष्य कुषाणकालीन शासक कनिष्क प्रथम अस्तु पहली शती ईसवी के आस–पास का है।[14]

मथुरा के निकट स्थिति सोंख नामक स्थान पर जर्मनी के प्रोफेसर हर्टल के निर्देशन में किये गये उत्खनन (1972–74) के फलस्वरूप प्राप्त इस सुन्दर फलक (फलक 161) के विषय–वस्तु की अपनी अभिज्ञा काफी दिनों तक स्वयं में एक पहेली थी। इससे पहले कि हम इस पहेली को सुलझाने के प्रति किये गये प्रयासों की संक्षिप्त चर्चा करें, इस फलक में निदर्शित पात्रों की अपनी स्थिति, उनकी वेश–भूषा और तदुपरान्त उनकी अभिज्ञा में सामने आने वाली विसंगतियों का संक्षिप्त विवरण आपेक्षित होगा।

इस फलक के केन्द्र में सात भोगावली युक्त नागराज और उनको दायीं ओर एक नागिनी मंच पर बैठी हुयी है। नागराज के बायीं ओर चामर धारिणी ओर छत्रधारिणी के अतिरिक्त विनीत मुद्रा में उत्तरीय धारण किये हुये तीन दरबारी नाग–पुरुष खड़े हुये हैं। पुनःसप्त–भोगावली–युक्त नागिनी के दायीं ओर एक नाग–कन्या हाथ में अपनी स्वामिनी द्वारा दिया गया हार लिये खड़ी हुयी है। इस हार का आखिरी छोर उस नाग कन्या के दायें खड़े पुरुष (यती अथवा ब्रतिक) द्वारा पकड़े गये और देखने में पूरी तरह भरे हुये पात्र के मुखौटे को छू रहा है। इस पुरुष के दायीं ओर छः अन्य पुरुष आकृतियों का अँकन है जिसमें से उससे सट कर खड़े हुये पुरुष के हाथ में एक भृंगारक अथवा जल–पात्र दिखाया गया है और अन्य पुरुष आकृतियाँ हाथ जोड़कर विनीत मुद्रा में खड़ी दिखायी गयी हैं। इनसे नीचे वाली पंक्ति में इसी ओर तीन बाल आकृतियों से आगे उनका अग्रणी एक बालक कर्ण–कुण्डल और एकावली धारण किये हुये दिखाया गया है। इसके हाथों में नागराज के नागिनी और नाग–कन्या के सामने से आते हुये और पहली पक्ति के 'पूर्ण–पात्र' लिये हुये पुरूष द्वारा पकड़े गये उत्तरीय का एक छोर भी पकड़ा हुआ दिखाया गया है।

ऐसी स्थिति में, इस फलक की विषयवस्तु की अभिज्ञा सम्बंधी पहली समस्या यह है कि नागराज के दायीं ओर राजसी ठाट के साथ बैठी सप्त–भोगावली युक्त यह नागिनी कौन है? डा. रमेश चन्द्र शर्मा ने इन विसंगतियों पर विचार किये बगैर कि यह नागिनी नागराज के दायीं ओर क्यों, और किस कारण बैठी है और साथ ही कला की चिर–परिचित परम्पराओं के विपरीत राजा की ही तरह वह भी सप्त–भोगावली के साथ क्यों दिखाई गयी है, इस नागिनी के नागराज की रानी होने का सुझाव दिया था। इसी के साथ उन्होंने राज दरबार में आये हुये आगन्तुकों में से बाल–मुख्य द्वारा पकड़े हुये उत्तरीय को, इन सभी लोगों द्वारा राजा को दी जाने वाली उत्तरीय की भेंट होने का भी सुझाव दिया था।[15] इसके विपरीत, इन समस्याओं का शर्मा से भी पहले साक्षात्कार करने वाले प्रो. हर्टल ने उत्तरीय की बात को बहुत बड़ी माला भेंट करने से समन्वित किया था और नागराज की साहित्यिक उद्धरणों के आधार पर वासुकि से पहचान करते हुये, नागिनी को राज्ञी न मानकर, वासुकि की बहन जरत्कारू होने का सुझाव दिया था।[16]

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हमने अपने एक अन्य लेख में, जिसका संकेत हमने ऊपर भी किया है, इन दोनों महानुभावों द्वारा सुझायी गयी अभिज्ञा से केवल आंशिक सहमति व्यक्त की थी और वह भी, विशेषकर प्रो. हर्टल की इस बात से कि इस फलक में नागराज वासुकि के दायें पार्श्व में बैठी हुई नागिनी उसकी स्वयं की बहन जरत्कारू हो सकती है। इसके अतिरिक्त हर्टल का यह सुझाव कि वासुकि के दरबार में आये हुये लोग उसे लम्बी सी माला भेंट कर रहे हैं अथवा रमेश चन्द्र शर्मा की यह कल्पना कि यह माला के बजाय उत्तरीय हो सकता है, हमें बहुत अधिक विश्वसनीय नहीं लगी। हां, हम शर्मा के इस सर्वेक्षण का अवश्य स्वागत करते हैं कि नागराज वासुकि के मंच से लेकर आगन्तुकों में बाल मुख्य के हाथों को छू रहा उपकरण, माला के बजाय उत्तरीय होना ही अधिक समीचीन लगता है। किन्तु, उत्तरीय के भेंट में मिलने के समय अथवा सिर पर बांधे जाने के समय राजा की अपनी रानी वामांगी के बजाय दक्षिणांगी हो जाती हो, यह बात हमें निष्प्रमाण अस्तु असंभव लगती है। दूसरे, जहां तक इस उत्तरीय के नागराज द्वारा अपने शिर पर बांधने की बात है, जैसा कि शर्मा कहते हैं, वे अपने सप्त-भोगावली मंडित शीर्षभाग में चूड़ामणि युक्त उष्णीष पहने हुये पहले से ही दिखाये गये हैं।[17]

इस प्रकार, सोंख से प्राप्त शिला-फलक में चित्रित विषय वस्तु को समझने की दिशा में प्रयासों से अवगत होने के पश्चात् जब हमने इस समस्या का समाधान ढूढ़ने की बात सोची तब हमारे सामने एक और विसंगति आ खड़ी हुयी। यह विसंगति न तो नागराज को वासुकि मान लेने के बारे में थी और न उनके दायें पार्श्व में बैठी नागिनी को उनकी बहन जरत्कारू मान लेने की तथा इस बारे में भी नहीं कि वासुकि से लेकर बाल-मुख्य तक लम्बायमान फलक का यह उपकरण वासुकि का उत्तरीय नहीं हो सकता अपितु, इस बारे में कि नागराज वासुकि का यह उत्तरीय उसके स्वयं के ही दरबार में आये हुये आगन्तुकों द्वारा अपनी ओर खींचा जा रहा है लेकिन क्यों?

इससे पूर्व कि हम अपनी इस विसंगति का समाधान प्रस्तुत करने का प्रयास करें इस बारे में एक बार फिर से आश्वस्त हो लेना उचित होगा कि क्या निश्चय ही महाराज वासुकि का अपना उत्तरीय अपने ही राज-दरबार में औरों द्वारा खींचा जा रहा है या नहीं?

ऐसी स्थिति में, इस संभावना के साथ जब हम फलक में निदर्शित मंच पर बैठे नागराज वासुकि की ओर देखते है तब, उनका उत्तरीय आगंतुकों द्वारा खींचा जा रहा हैं इस बात का हमें पूर्ण विश्वास हो जाता है। क्योंकि, इस खींचे जा रहे उत्तरीय को बल देकर पकड़ने के कारण एक तो उनके दोनो हाथ पूरी तरह व्यस्त हैं और फिर मंच पर बल देने के कारण पहले तो उसका बायां भाग थोड़ा नीचे दब गया है फिर, बाद में पादपीठ पर स्थापित उनका बांया पैर भी उससे नीचे हट गया है। आश्चर्य यह है कि इतने के बावजूद भी उनकी अपनी मुख-मुद्रा काफी आश्वस्त एंव सुखमय जान पड़ती है। और उनके पार्श्व में बैठी उनकी बहन जरत्कारू तो उनसे भी अधिक आश्वस्त और उल्लसित जान पड़ती है। यही नहीं, उनके दायें हाथ के संकेत से तो ऐसा जान पड़ता है कि नागराज वासुकि का उत्तरीय किस ओर खींचा जा रहा है, किसके द्वारा खींचा जा रहा है, और क्यों? इस बात का भी उन्हें पूरा-पूरा आभास है (फलक 162)। और, जैसा कि हम आगे देंखेंगे, इस तथ्य को नकारा भी नहीं जा सकता। दूसरे शब्दों में, नागराज वासुकि का उत्तरीय क्यों खींचा गया, हमारी इस विसंगति का समाधान भी इसी संकेत पर निर्भर करता है।

अन्त में, जैसा कि हम देखते हैं, वासुकि स्वयं के खिंचते हुये उत्तरीय की साक्षी , भगिनी जरत्कारू का यह संकेत आगन्तुकों में सबसे आगे खड़े पुरूष के हाथ में लिये हुये पात्र की ओर है, जिसे उसकी स्वयं की दासी उसके द्वारा दिये गये हार के प्रीति-दान से और भी पूरा कर रही है, और इस प्रकार से भारतीय कला में 'पूर्ण-पात्र' की उपस्थिति का आज तक का इकलौता दृष्टान्त भी प्रस्तुत कर रही है।

इस तरह, 'पूर्ण-पात्र' की उपस्थिति से एक बार अवगत होने के बाद हम इसकी परिभाषाओं के परिप्रेक्ष्य में, सोंख के इस शिला-फलक का पुनरावलोकन करते हैं तब, हमें न केवल नागराज वासुकि का उत्तरीय क्यों खींचा जा रहा है इस बात का अपितु इस फलक में निदर्शित विषय-वस्तु का भी पूरा-पूरा आभास हो जाता है। वास्तविकता तो यह है कि मथुरा कला की इस उत्कृष्ट-कृति में अब तक के शायद पहली बार निदर्शित 'पूर्ण-पात्र' की अभिव्यंजना को सही ढंग से समझे बगैर, इसकी विषय-वस्तु की अभिज्ञा ही निश्चित हो पानी कठिन थी। और यही कारण है कि हर्टल जैसे विद्वान, महाभारत में *आस्तीक पर्व*[18] की कहानी का आश्रय लेकर वासुकि और उनकी बहन जरत्कारू की पहचान तो कर लिये थे परन्तु 'पूर्ण-पात्र' की इस दीपिका से अनभिज्ञ होने के कारण यह नहीं स्पष्ट कर पाये थे कि इस फलक में स्वयं आस्तीक भी उपस्थित है या नहीं, और अगर है भी, तो इस माला अथवा उत्तरीय जैसी वस्तु के निर्दशन का वास्तविक महत्व क्या है? लेकिन अब, जैसा कि हमने इससे पहले वाले लेख में भी स्पष्ट किया है, 'पूर्ण-पात्र' की आलंकारिक व्यंजना को समझने के बाद, जब हम एक बार पुनः आस्तीक पर्व की कथा का अवलोकन करते हैं तब, इस सन्दर्भ की सभी बातें स्वतः प्रकाश में आ जाती है।

तदनुरूप, 'पूर्ण-पात्र' की परिभाषा (*"हर्षादुत्सव काले च यदलं कारांशुकादिकं, आकृष्य गृह्यते पूर्ण-पात्रं स्यात् पूर्णकं च तत्।"*) के अनुसार, नागराज वासुकि का उत्तरीय खींचने वाला पात्र वही होना चाहिये जो उनके लिये किसी प्रकार की हर्षोल्लासमयी सूचना लाया हो और जैसा कि महाभारत की कहानी से पता चलता है, जनमेजय के नाग-यज्ञ को स्थगित करा देने के उपरान्त , वासुकि के पास इस बात की तुष्टिकरी सूचना लाने वाले उनकी बहन जरत्कारू के पुत्र आस्तीक थे। जिनके बारे में कहा गया है:

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"कृत्वा स्वकार्यमतुलं तोषयित्वा च पार्थिवम्। स गत्वा परम-प्रीतो मातरं मातुलं च तम् अभिगम्योप संगृह्य यथा वृत्तं न्यवेदयत्।।"[19]

हमारे सोंख के इस शिला-फलक का यशस्वी कलाकार, लोक में प्रचलित वासुकि और आस्तीक की अन्तर्कथा से कितनी भली-भांति परिचित था, इस बात की अनुशंसा हमें तब करनी पड़ती है जब, हम कहानी के शब्दों के आधार पर इस फलक में उपस्थित आस्तीक की पहचान करने का प्रयास करते हैं। लेकिन इससे पहले कि हम महाभारत में वर्णित आस्तीक की अभिज्ञा निर्धारित करने की बात करें, यह बता देना अप्रासांगिक न होगा कि पूर्ण-पात्र की परिभाषा के अनुसार बालकों की पंक्ति में से जिसे हमने बाल-मुख्य कहकर अभिहित किया है, अधिंकांश में उस बाल योगी का ही आस्तीक होना संभव जान पड़ता है।

संयोग यह है कि अपनी इस आशंका के अनुरूप जब हमने कहानी के शब्दों का अनुशीलन करना शुरू किया तो हमें पता चला कि आस्तीक की अपनी अभिज्ञा के सम्बंध में महाभारतकार और हमारे शिल्पी दोनों की सूचना के स्रोत एक ही या एक जैसे थे। महाभारत के शब्दों में-

"चीर्ण-व्रतो बाल एव बुद्धि सत्त्व गुणान्वितः।
नाम चास्याभवत् ख्यातं लोकेष्वास्तीक इत्युत।।"[20]

पुनः आस्तीक को देखकर महाराज जनमेजय ने जो उद्‌गार व्यक्त किये थे वह भी इसी बात की पुष्टि करते हैं। उनके अनुसारः

"बालो वाक्यं स्थविर इव प्रभाषते
नायं बाल स्थविरो धर्मतो मे"

और

"बालाभिरूपस्य वताऽप्रमेय
वरं प्रयच्छामि यथानुरूपम्।।" [21]

यह सब कुछ पढ़ने के बाद जब हम शिला-फलक में चित्रित और महाराज वासुकि के उत्तरीय का छोर पकड़े हुये बाल-मुख्य की ओर देखते हैं तो इस बात में कोई सन्देह नहीं रह जाता कि हमारे शिल्पी की भाषा में अनुदित यह बाल-योगी आस्तीक ही हैं।

पूर्ण-पात्र की इस आनुषंगिक बात को, इस विषय के प्राचीनतम सन्दर्भ को यहीं पर विराम देने के बाद जब हम अँचर-धराई की ओर एक बार फिर से उन्मुख होते हैं तो हमें पता चलता हैं कि हमारे अवधी क्षेत्र में आज भी जीवित इस अभिप्राय का अपना उद्‌भव और विकास आंचलिक नहीं था। कहना यह चाहिये कि आज दिन अँचर-धराई की यह प्रथा आंचलिकता की गोद में आश्रय ले कर अपने अस्तित्व को अक्षुण्ण बनाये हुये है। अन्यथा, इसके जीवन्त रूप के पुष्ट प्रमाण हमें पहली शती से लेकर आज तक बराबर मिलते आये हैं, कभी *पूर्ण-पात्र* अथवा *पुण्ण वत्र* के रूप में, कभी *प्रमोद-हृत-वस्त्रं* और कभी *अँचर-धराई* के रूप में। इसी तरह, लगभग दो हजार वर्षों के इतिहास को समेट कर चलने वाली इस प्रथा का विस्तार-क्षेत्र भी काफी व्यापक रहा है। मथुरा के क्षेत्र से मिला सोंख वाला शिला-फलक इस बात का प्रमाण है कि उस समय के समूचे शूरसेन और मत्स्य जनपदों में रहने वाले लोग पूर्ण-पात्र की सुखकरी वृत्ति से पूरी तरह परिचित थे और बाणभट्ट तथा भवभूति की अपनी साहित्यिक कृतियां जहां एक ओर प्रीति कूट से लेकर स्थाणीश्वर तक और *कालप्रिय* (कालपी) से लेकर यशोवर्मन के कन्नौज तक 'पूर्णानक' अथवा 'पूर्ण-पात्र' के बारे में जन-मानस की रूचि का द्योतन कराती हैं वहीं, हेमचन्द्र के *'पुण्ण वत्रं'* और *पमोअहिअ* वत्रं से यह भी परिलक्षित होता है कि उनकी स्वयं की भाषा के महाराष्ट्र एवं कर्नाटक आदि के सर्वेक्षण वाले क्षेत्र में इस प्रथा का अपना अभिप्राय पूरे सौष्ठव के साथ अक्षुण्ण बना हुआ था। कालान्तर में, 'पूर्ण -पात्र' के अभिप्राय को पूरी तरह हृदयंगम करने के बाद ही, हमें शंकर, भानुचन्द्र और जगद्धर की संस्कृत टीकाओं में इसकी परिभाषा के उदाहरण मिलते हैं। इसी तरह यदि आन्ध्र-प्रदेश के मल्लिनाथ सूरि ने अपने अमर पद *पारिजात* में और उड़ीसा के राजा पुरुषोत्तम देव ने अपने *त्रिकाण्ड-शेष* में 'पूर्ण-पात्र' की चर्चा करके इसे *अमरकोष* की परिशिष्ट में संकलित किये जाने की वकालत की है तो इसका अभिप्राय भी यही है कि उनके अपने क्षेत्र में इस प्रथा की उपरोक्त सारी बातें लोक-विदित थीं।

सन्दर्भ और टिप्पणी

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   असईये पुण्णाली अ पुण्णवत्तं पमोअ हिअ वत्थे।।"
   और इसकी टीका जहां पर 'पुण्णवत्तं' को प्रमोद-हृत-वस्त्रं के रूप मे व्याख्यायित किया गया है।
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स्व. डा. शीतला प्रसाद तिवारी,
उपनिदेशक, पुरातत्त्व संस्थान
भारतीय पुरातत्त्व सर्वेक्षण
नयी दिल्ली ।

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Yet Another Reference to A Śālaṅkāyana

Amarendra Nath

Whenever a reference to Śālaṅkāyana is made our attention is drawn to a dynasty by this name which flourished in the coastal Andhra Pradesh between A.D. 320 to 475, being the successor of the Satavahanas in Deccan and contemporaneous to the early Guptas and Vakatakas. One such reference is made in a sealing discovered in the course of excavations at Adam (21° 00' N, 79° 28' E), Taluk Kuhi, District Nagpur, hence this paper.

Most of the Śālaṅkāyanas grants, issued from the capital city of Vengipura (Peddavegi), have helped in building their chronology and pedigree.[1] The excavations at Peddavegi (1984-85 to 86-87) have brought to light the cultural horizon of Śālaṅkāyanas[2], but not a single record of the said dynasty has been uncovered during the digging operation.[3] However, the excavated site at Kausambi near Allahabad has brought to light an inscribed pedestal slab assigned to early second century A.D., which refers to a minister *(amātya)* Bhutila belonging to a Śālaṅkāyana family.[4] On the one hand it demonstrates an independent origin of the said family as there is no corroboration what so ever from any of the known accounts of the Śālaṅkāyanas issued from Vengipura. On the other hand it is the first record of a Śālaṅkāyana family living in the Gangetic plain in the early part of the second century A.D., which provides an archaeological clue to those who believe that the Śālaṅkāyanas had migrated from upper India to coastal Andhra Pradesh in the early centuries of the Christian era.

Yet another evidence on the Śālaṅkāyanas has come to light recently from the excavations at Adam which falls in the Vidarbha region of Maharashtra, being contiguous to Andhra Pradesh. The button-shaped (back portion partly broken) terracotta sealing with a circular incuse (1.2 cm.) bears legend consisting of six characters distributed along the flan (1.5 cm.) which reads, anti-clockwise, *Śālaṅkāyanasa,* literally means one with

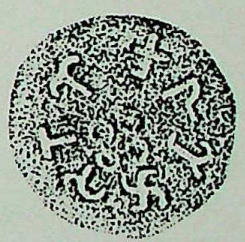

Fig. 1

a *Śāla* or *Śālaka* tree as his abode (Pl.163; Fig. 1). However, the word 'Śālaṅkāyana' means Nandin, the bull of Siva[5]. Prefixed with an auspicious *svastika* motif at VI the legend begins at V and terminates at VII. Uniformly deviced letters in low relief, apparently appear elongated, are in square format (3 x 3 mm.). Spaced at an interval of 2 mm., the characters may palaeographically be assigned to *circa* first century A.D. Above the *svastika* symbol, there is a feeble impressions of orbs, perhaps four in number. Both these devices occur frequently on the coins of early historical period.

The above referred to epigraphical evidences are impor-

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tant for three reasons. Firstly, the two have been reported from regions which were never under the suzerainty of Śālaṅkāyanas of Vengipura.

Chronologically the two precede the known grants of the Śālaṅkāyanas encountered in past at Peddavegi (Vengipura). Lastly the known literary accounts on Sālaṅkāyanas of *circa* first and second century A.D. get archaeologically substantiated with the findings of these two epigraphical evidences.

There is hardly any literary inference which can be accounted for in building the early history of the Śālaṅkāyanas; however, the terms Śālaṅkāyanas and Śālaṅkāyanaka find reference in the *Gaṇapātha* of Pāṇini[6].

Further reference to the word can be noted in the Pātañjali's *Vyākaraṇa Mahābhāṣya*[7]. These two literary references may not help in building the Śālaṅkāyanas chronology with regard to Andhra Pradesh, but certainly help those who try to see their origin in Upper India. To them the term Śālaṅkāyana is of non – Dravidian in etymology and compares well with names of upper Indian origin like Baudhāyana, Aśvalāyana, Agrāyaṇa, Yaugandharāyana, Maudgalyāyana, etc. On the contary, account of Ptolemy attests that the Śālaṅkāyanas (Greek: Salakenoi) ruled over the Vengi (Bengaouron) region beyond Masulipatam (Maisoloi) in coastal Andhra region, as early as 140 A.D.[8]

Whether or not the Śālaṅkāyanas were of upper Indian origin, one thing which emerge out of this discussion is that the Śālaṅkāyanas of Kauśāmbi and Adam existed much before the Śālaṅkāyanas of Vengipura.

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Rāma And His Early Images

Sheo Bahadur Singh

Rāma, the great hero, the ideal *Purushottama,* the par-excellence king, the incarnation of Viṣṇu, the destroyer of the wicked and the saviour of the meritorious is still most venerated among the Hindus. He is the truth incarnate, the ideal ruler, obedient to parents, loving husband, affectionate brother and kind to down trodden. He has all the good qualities of an ideal man and so loved most by the elite and masses. His popular stories spread far and wide in the country and beyond even upto the South-East Asia.

The earliest story of Rāma is originally recorded in the Vālmiki's *Rāmāyaṇa,* the first ornate poem composed in the third or more, probably in the fourth century B.C.[1] Moreover, with additions of Books I and VII along with some passages in the other Books, it assumed its present form at the end of second century A.D. when Rāma was already defied as an incarnation of Viṣṇu.[2] The story of Rāma occurs further in the *Mahābhārata,* the *Purāṇas,* such as *Brahma, Padma, Garuḍa, Nārada, Bhāgavata, Agni, Skanda* and *Vāyu*, the *Adbhuta Rāmāyaṇa, Adhyātma Rāmāyaṇa* and *Ānand Rāmāyaṇa* etc. Many famous Sanskrit poets, such as Bhāsa, Kālidāsa, Bhavabhūti and Rājaśekhara have adopted the story for their poems and plays from the *Rāmāyaṇa.* The story became so popular that the Buddhists and Jains retold the same in different versions with deep involvement. The most popular form of the Buddhist's Rāmāyaṇa is *Daśaratha Jātaka*, while the Jain forms of the story of Rāma, such as the *Pauma chariya* of Vimal Sūri,[3] the *Padma Purāṇa* of Ravisena[4] and several others were composed.

Numerous versions of the *Rāmāyaṇa* are found in the principal languages of India, such as in Hindi (Rāmacharita Mānasa by Tulsidāsa), Bengali *(Krittivāsa Rāmāyaṇa),* Kashmiri *(Kashmiri Rāmāyaṇa),* Marathi *(Bhāvārtha Rāmāyaṇa),* Gujarati *(Rāmāyaṇa sāra)*, Tamil (Tamil *Rāmāyaṇa* by Kambana), Telgu *(Dvipada Rāmāyaṇa)*, and Kanarese *(Pampā Rāmāyaṇa)* etc. Thus, the story of Rāma has become very popular in India and outside since the hoary past.

Possibly the deificiation and worship of Rāma is earlier than his identification with Viṣṇu. But it is certain that Rāma was an incarnation of the God Viṣṇu in the Gupta period. Kālidāsa describes in the *Raghuvaṁśa* that the God Viṣṇu was born as Daśaratha's son for the destruction of Rāvaṇa.[5] The Vākāṭaka queen Prabhāvatigupta, daughter of Chandragupta II was a worshipper of Bhagavat Rāmagirisvāmin (Lord at Rāmagiri, modern Ramtek, near Nagpur) who seems to be no other than Rāma, son of Daśaratha.[6] The suggestion is corroborated by the reference in Kālidāsa's *Meghadūta* to the foot-prints of Raghupati (Rāma Dāśarathi) on the Rāmagiri.[7] Thus, Rāma as an incarnation of the God Viṣṇu was fervently worshipped during the Gupta period. The worship of Rāma is indicated by Varāhamihira in the sixth century A.D. who formulated rules for making images of Rāma.[8] His worship was also popular in the south India particularly amongst the Ālavara saints.[9]

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Various iconographic texts were composed from the Gupta period onwards. Among them the *Bṛhatsaṁhitā*, the *Viṣṇudharmottara*, the *Agni Purāṇa*, the *Vaikhanasāgama* and the *Rūpamaṇḍana* etc. have discussed the iconographical features of Rāma. These recordings are mainly based on the earlier actual images of Rāma found in the plastic art from the Gupta period onwards. The forms of early images were observed closely by these authors with meticulous details and thereafter recorded them in the later texts. The *Bṛhatsaṁhitā* states that the image of Rāma, the son of Daśaratha, should be 120 *aṅgulas* in measurement.[10] The *Viṣṇudharmottara* records that Rāma should be shown with princely *lakṣaṇas* along with Bharata, Lakṣamaṇa and Śatrughana.[11] The *Vaikhānasāgama* describes the image of Rāma as standing in *tribhaṅga* pose, wearing *kiriṭamukuṭa* and ornaments. He should have two hands, holding *bāṇa* in the right and *dhanuṣa* in the left arms. Sītā, Lakṣamaṇa and Hanumāna should also be shown with him.[12] The *Agni Purāṇa* gives somewhat different version regarding the number of hands of the deity. It states that Rāma should be represented with four arms, carrying a bow, an arrow, a conch and a sword.[13] The *Rūpamaṇḍana* informs that the image of Rāma should be shown with two hands, carrying a bow and arrow and have black complexion.[14] Thus, most of the iconographic texts agree for Rāma's two hands carrying bow and an arrow except the *Agni Purāṇa* which, however, records four arms for Rāma with some other attributes.

The image of Rāma was sculptured for the first time in the Gupta period.[15] The reliefs representing this incarnation are located at Deogarh (Lalitpur),[16] Śriṅgverpur (Allahabad), Varanasi and Chandpur (Lalitpur) etc. Barring Chandpur frieze, other reliefs have the influence of the classical Sarnath school of art with refined forms treated with plasticity, elegance and graceful contour. The figures present a balanced approach in their rhythmic movement, linearism and fine idioms. Rāma is occasionally shown with Sītā, Lakṣamaṇa and Hanumān. He is frequently depicted with two hands and, rarely, with four arms.

The platform panels of the Daśāvatāra temple at Deogarh represents Rāma showing his bust or the headless image. A statuette (5th-6th century A.D. represents the image of Rāma shooting an arrow by the right hand and carrying a bow in the left (Pl. 166). The hand of the deity is broken. He wears tight dress, *dhoti*, and *Chhannavira,* etc. on the trunk. He is shown in *ālīḍha* pose. Lakṣamaṇa, similarly dressed, is stretching the string of his bow. Another Gupta image from the same place shows the bust of Rāma, usually dressed with *jaṭāmukuṭa* and *Yajñopavita,* holding a bow in the left hand and arrow in the right. A Gupta frieze (Pl. 165) from Śriṅgverpur (Allahabad Museum No. 261) depicts the figures of Rāma and Lakṣamaṇa standing in *dvibhaṅga* pose under a tree with their usual dress. Both the figures carry a bow in the left hand resting with shoulder, while the right hand is held in the *abhaya* pose. A male figure is shown discoursing with Rāma. Hanumāna is standing beside him with his right hand raised in the *abhaya* pose. The *abhaya* pose of Hanumāna elevates his position to a deity where he guarantees protection to others. Thus, since the Gupta period he is deified as a saviour. An image (10th, 11th century A.D.) from Garhwa Fort, Allahabad represents two-armed Rāma standing in *dvibhaṅga* pose (Pl. 167). He wears *vanamālā*, *chhannavira* and has matted-locks over the head. He has two arms, carrying bow and arrow. The incarnation of Rāma is also represented on the Daśāvatāra panels along with the main deity Viṣṇu,[17] particularly in the early medieval period. Most of the aforesaid images represent *vanavāsi* Rāma which suggests that this form gained more popularity among the artists and patrons.

A niche (Pl. 168) on the temple (10th, 11th century A.D.) at Chandpur (Lalitpur) is interesting as far as it shows Rāma with four hands, carrying a conch in the back left, a bow in the broken front left, hanging with the shoulder and an arrow in the back right hands, while the front right hand is held in the *varada* pose. The deity is standing in the *tribhaṅga* pose and wears a *kiriṭamukuṭa, hāra, kaṅkaṇa, keyūra* and *yajñopavita.* Below a female figure probably Ahilyā is seated on a stone slab with folded hands. The image almost tallies with the description of the *Agni-Purāṇa* and possibly refers to *Ahilyā-uddhāra* scene.

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The *Rāmāyaṇa* scenes are found since the Gupta period. These are also found in the early and late medieval temple walls not only in India but also in Indo-China and Indonesia.[18] The Daśāvatāra Gupta temple at Deogarh represents reliefs on its platform depicting *Rāmāyaṇa* scenes, such as chastisement of Śūrpaṇakā by Lakṣamaṇa and curbing of Paraśurāma's pride by Rāma, etc.[19] Moreover, several other scenes, such as the reception of Lakṣamaṇa by Sugrīva, Hanumāna carrying sañjīvana būṭi, garlanding of Sugrīva by Lakṣamaṇa, combat of Bāli and Sugrīva, Sugrīva seated on a throne and Sītā, Rāma and Lakṣamaṇa in the hermitage of Atri etc. are found at Deogarh. A few more *Rāmāyaṇa* scenes are found at Varanasi and Śriṅgverpur.

The panel showing reception of Lakṣamaṇa by Sugrīva (c.5th, 6th century A.D.) depicts the figure of Sugrīva being urged by his wife Rūmā and nephew Aṅgada to receive Lakṣamaṇa with great honour. Sugrīva seated in *lalitāsana* wears a crown and holds an indistinct object. Hanumāna is standing behind. Another Gupta frieze from the same place shows Hanumāna carrying *Sañjīvana būti*, flying with a hill supported by both the hands. A relief from the same place represents the scene of garlanding Sugrīva by Lakṣamaṇa in the presence of Rāma. Lakṣamaṇa holds a garland by both the hands and is prepared to garland Sugrīva standing beside with a crown over his head. The frieze belongs to c. 5th, 6th century A.D. Another Gupta relief shows the combat of Bāli and Sugrīva. Sugrīva carries a mace and is ready to fight the combat in *ālīḍha* pose. Hanumāna is also standing behind him with a mace in his hand. The figure of Bāli is broken. An image from the same place shows Sugrīva seated on a throne after defeating Bāli. He wears a crown, hāra and tight upper garments. He is seated in *lalitāsana* on a throne with a back pillow and holds a flower in his right hand. Behind him, his wife Rūmā and Aṅgada are standing (c.6th century A.D.). Another panel from there, artistically executed in the plastic conception of c. 5th, 6th century A.D., represents Sītā, Rāma and Lakṣamaṇa in the hermitage of Atri and Anusūyā. Rāma is seated in *utkūtikāsana* (Pl. 169), while Lakṣamaṇa is standing in the *dvibhaṅga* pose. The ascetic Atri is seated cross-legged with a *yogapaṭṭa* around his legs. He holds a book in his left hand and wears matted-locks, beaded necklace and *yajñopavīta*. Sītā is seated with her turned legs, supporting herself with the right hand. Anūsūya standing behind is adoring Sita with flowers. A frieze from the same place shows Rāma and Lakṣamaṇa at the hermitage of Śavari[20] (c.6th century A.D.). The identification of Śavari is doubtful.

A slab from Varanasi (Bharat Kala Bhawan No. 165) depicts the *Rāmāyaṇa* scene for the construction of the holy-bridge. It shows figures of Rāma, Lakṣamaṇa, Sugrīva and Hanumān seated below, while on the lower relief several monkeys are erecting the bridge. This relief may be assigned to c. 5th century A.D. A Gupta panel from Sringverpur represents Rāma and Lakṣamaṇa standing in *dvibhaṅga* pose with similar dress and *jatājūṭa*. Rāma keeps his right hand in the *abhaya* pose, while Lakṣamaṇa has raised this hand upto the shoulder. Beside him Sugrīva and Hanumāna are standing in a discoursing mood with a dwarfish figure. These images are precursor of those found at Hazara Rāmswāmi temple of Vijayanagar which are executed with great life and spirit.[21] Moreover, the reliefs from Prambanam (Central Java) depicting *Rāmāyaṇa* scenes lucidly differ in themes.[22]

It is evident that the worship of Rāma became popular from the early centuries of the Christian era. His sculptural form appears in the early Gupta period. The various episodes of Rāma's life in the form of the *Rāmāyaṇa* scenes are also exquisitely treated in the plastic creation during this period. Since then the worship of the deity and the creation of images go hand in hand. Since the early medieval period a number of temples are erected in the honour of Lord Rāma throughout the country. His personality is so charming that he combines in him a large number of good qualities, as such, he is elevated to an ideal position of *Purushottama*. He is still remembered as an ideal ruler for his Rāma-Rājya. Even today, no god can vie in popularity with him.

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Ceilings of Central Indian Temples

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One of the most important elements in the temple architecture is the presence of richly and delicately carved ceilings. In Central India, it seems that during the Mauryan and Śuṅga period (3rd Cent. B.C. to 1st cent. B.C.) the images had already appeared in the form of Yakṣa and Nāga statues but they were installed on open platforms.[1] In the beginning of the Kuṣāṇa period (1st cent. A.D.) the earliest colossal Bodhisattva statues were sheltered with some kind of parasol *(chhatra)* placed on the top of a stone shaft.[2] For example, the Bodhisattva in the Saranath Museum, originally made at Mathura was covered with a round stone umbrella which was decorated with lotus petals and *māṅgalika* symbols.[3] A square parasol was also found at Maholi (Mathura).[4] From the above examples, it appears that the idea of providing a parasol either round or square was developed in Mathura school of Art. This may be cited as the earliest evidence of decorated ceiling in Central India.

Later on the round or square parasol was replaced by a cella erected by three stone slabs on three sides of the image and a flat stone was kept on the top to serve as a ceiling for the *maṇḍapikā.* The ceilings slab was carved with a big lotus flower which is traditionally known as *padmaśilā.*[5] *Aparājitapṛcchā* describes it as *padmākāra* (lotus shaped). In a flat ceiling, the depiction of a lotus in full bloom carved in the centre in bas - relief was the archaic form of the *padmaśilā*. We get such an early example from Mathura archaeological remains where a free standing Bodhisattva is installed in a Buddhist temple named Gandhakuti.[6]

Temple building was also common during the pre-Gupta period as evident by literary and archaeological sources.[7] Since, these are now ruined, their super structures are hardly traceable. Therefore, the archictectural features and forms of their ceilings are also not known.

In the early temples of the Gupta period, a flat roof was provided above a square or rectangular *garbhagṛha* ornamented with *padmaśilā* ceiling in some cases. The ceiling (Pl. 172) of the Virasena (Tawa) cave 7 at Udaigiri in Vidisha district of Madhya Pradesh, carved in the reign of Chandragupta II (c. 400 - 410 A.D.) has a full blown lotus composed of four circles of lotus petals in the bas-relief showing heavy carving and unproportioned lotus petals, an early feature of the *padmaśilā*, while the lotus of the Amrita cave 9 (near Udaigiri) assignable to 5th cent. A.D. consists of seven circles and is quite elaborate. The form of the lotus in Śaṅkara Maḍha temple in Jabalpur district of Madhya Pradesh can not be determined, as only a portion of the ceiling has survived. In Mukunda-darra temple near Kota in Rajasthan, a comparatively developed lotus ceiling composed of five circles is represented on a flat roof of a small pillared *maṇḍapa*. The temple at Tigawa in Jabalpur district of Madhya Pradesh has a square flat roof ornamented with a full blown lotus on its ceiling (Pl. 184). A portion of another ceiling decorated with full blown lotus of five circles and belonging to Gupta

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period is also reported from Eraṇa in Madhya Pradesh. All these *samatala* (flat) ceilings decorated with full bloomed lotuses are the archaic form of the *padmaśilā*. The inner most circles of all the lotuses are plain and simple and do not show the presence of *padmakesara* (stamenal tube) in the centre.

During the seventh, eighth and ninth centuries decorated ceilings generally do not appear in Central India, mostly because of the absence of separate *maṇḍapa* or *mukha-maṇḍapa* in the temples. But there are few exceptions like Siva temple (c. 8th cent. A.D.) at Indore, Guna district, Madhya Pradesh (Pl. 182); Caturbhuja temple (875 A.D.) at Gwalior Fort, M.P. and Sun temple (9th cent. A.D.) at Mankhera, Tikamagarha district, M.P. where we find either *garbhagṛha* or *mukha-maṇḍapa* attached to the cella which is covered with a square *samatala vitāna* embellished with a full bloomed lotus decorated with two circles of lotus petals in the same archaic form as in the Gupta period. Though their petals are well proportioned, they are heavy and bold in carving. Apart from this, inner two circles of the medallion are presented in the shape of *padmakesara*, the stamens of the lotus, perhaps the earliest in Central India, are bulky in shape and bear archaic character without a stamenal tube. Corners of the square are filled with elaborately carved *kirttimukhas* and the borders are decorated with lotus petals and scrolls in the Caturbhuja temple and floriated tailed peacocks, scrolls and *kirttimukhas* in the Siva temple at Indore.

Some advancement in the form and motifs is shown on the ceilings decorated in the *mukha-catuṣki*, *gūḍha-maṇḍapa* and *antarāla* of the Maladevi temple (9th cent. A.D.) at Gyaraspur, district Vidisha representing rectangular ceilings of *sama-kṣipta* variety decorated with lotus petals, *danturikā* and *gajatālu* motifs, a new feature in Central India. Here *gajatālus* are depicted in the form of a simple *kola* without depth showing its primitive character.

After the ninth century, temple building activity was patronized by the Candellas in the Bundelkhand, Kalcuris in the Dāhala-Cedi, Paramāras in the Malawā and Kacchapaghātas in the Gwalior regions of Central India. During this period, temple ceilings were developed in more elaborated forms and achieved perfection in their decoration and provide interesting examples for the study of their evolution, treatment and structures. The temples at Khajuraho (Chatarpur distt., M.P.) and Gwalior Fort (M.P.) are the best representatives of developed ceilings in Central India.

At Khajuraho the beginning was made with a very simple design of *Padma* and the earliest temples Brahmā and Varāha belonging to the first quarter of the tenth century are dacorated with *padmaśilās*. Here, flat square ceiling in the cella of the Brahmā temple and the flat ceiling of Varāha temple (Pl. 171) covering an oblong pavilion are composed of a lotus medallion decorated with three circles of lotus petals and a *kirttimukha* on the four corners. The *garbhagṛha* of the Ghantai temple (late 10th cent.) also represent the same class with slight variations. These *padmaśilās* show advancement in carving of the lotus petals and their decoration is superior to those found in the earlier temples in Central India.

Another form of ceiling at Khajuraho is embellished with circular *kṣipta vitāna* of nābhicchanda order decorated with boldly carved desings of kola courses (cusps and floral cusps) are represented in the *mukhamaṇḍapa*, (Pl. 172) *maṇḍapa*, *rangamaṇḍapa* and sanctum of Lakṣamaṇa temple (c. 930-950 A.D.), *mukha*-catuṣki of Śantinātha temple (c. 10th cent.), *gūḍhamaṇḍapa* of Pārśvanātha temple (10th cent.), *raṅgamaṇḍapa* of Viśvanātha (late 10th cent.), Citragupta (early 11th cent.), Vāmana (late 11th cent.) and Kandariā Mahādeva (mid. 11th cent.) temples, *gūḍhamaṇḍapa* of Vāmana temple (late 11th cent.), *mukhamaṇḍapa* and *raṅgamaṇḍapa* of Devi Jagadambi temple (early 11th cent.). These ceilings are composed of four circles within a square frame. The innermost circle is decorated with a *kola* of five ribs projecting a *padmakesara* (stamenal tube) in the centre. Other three circles are carved with *kola* courses, separtated by a plain or decorated *valikā*. On each corner of square frame, elaborately made *Kirttimukha* and scrolls are carved. Each kola consists of five ribs decorated with campaka buds on the top and half lotus flower in the centre. The decoration of smaller *kirttimukhas* at the

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junction of the two *kolas* is also noteworthy. The ribs and top of the kola junctions are decorated with lotus petals and stencilled leaves. In these ceilings the presentation of carvings is very impressive despite the archaic character of the *kolas.* Though their form is still primitive, as the ribs of the kolas are quarter-cut and do not show perfect semi-circularity in the beginning but later on the heaviness of kolas is slightly reduced and these are carved deeper than the *maṇḍapa* ceiling of Maladevi temple (9th cent.) at Gyaraspur (district Vidisa, M.P.).

Ceiling shown in the *raṅgamaṇḍapa* of Kandariā Mahādeva temple (Pl. 173) is perhaps the best representation of this type not only at Khajuraho but in the whole of Central India. In this ceiling kolas are embellished with their deep semi-circularity and in fully evolved form. In another ceiling, in the *maṇḍapa* of Kandariā Mahādeva temple a more advanced form of kola is introduced, where a package of eight *kṣipta* small kolas is formed and presented within a big *kola.*

The *maṇḍapa* of Caturbhuja temple (c. 11th cent.) at Khajuraho (Pl. 174) represents the illustration of a circular *kṣipta vitāna* of *nābhicchanda* order decorated with five tiers of gajatālu courses each separated by three *valikās.*

Another type of ceiling is introduced in the *mukhamaṇḍapa* and *maṇḍapa* of Viśvanātha temple (1002 A.D.) and reproduced in the *mukhamaṇḍapa* of Kandariā Mahādeva (c. 1025-1050 A.D.) and Javeri (late 11th cent.) temples (Pl. 175) where a *kṣipta vitāna* of nabhicchanda order is represented in a set of five diagonally arranged squares within a square frame decorated with kolas in three tiers. Here the ribs of the kolas are deep, having attained a perfect form. The space between the outer square and the corners is filled with *kirttimukhas* and stencilled designs. The type is more elaborately presented in the *antarāla* of *Viśvanātha* (Pl. 176) and Kandariā Mahādeva temples (Pl. 177) and in the *maṇḍapa* of Javeri temple where a set of nine diamond shaped squares, eight on the side and a comparatively bigger one in the centre overlapping on about a quarter of the middle squares, is beautifully arranged and each square projects a bold stamenal tube from the centre. The form is also produced with slight variations in the *garbhagṛha* of Lakṣamaṇa (Pl. 178), Viśvanātha, Pārśvanātha, Parvati, Kandariā Mahādeva, Devi Jagadambi, Vāmana, Javeri, Chaturbhuja and Dulādeva temples and *mukhamaṇḍapa* of Śantinātha temple where the ceilings are presented in three intersecting squares in diminishing order, while the *antarāla* of Lakṣamaṇa temple represents another sub-variety having three diminishing squares decorated with *kola* courses and *lumā* with a bold stamenal tube in the centre.

Another type of ceiling at Khajuraho is a *kṣipta vitāna* of nābhicchanda order in a set of eight circles intersected by a big circle in the centre presented in the *mukhamaṇḍapa* of Pārśvanātha temple (late 10th cent.). Here within a square frame, a big circle decorated with three rows of *kolas* in the centre overlaps on a quarter part of each outer circle ornamented with *kolas.* From the centre of the corner circles blossoms a stamenal tube and in the central circle a hanging human figure *(vidyādhara)* is presented. On the top of the junctions of the kolas are shown human figures with folded hands. The space between the two circles is filled with *kirttimukhas.*

Another type, a *karoṭaka vitāna* of *sabhāmārga* order is shown in temples of Mātaṅgeśvara, Nandi and *gūḍhamaṇḍapa* of Duladeva (Pl. 181) (early 12th cent.) represents a series of *gajatālu* courses separated by two or three *valikās* decorated with *padmaśilā*, *danturikā* and *maṇibandha.*

Khajuraho also represents a rare type of ceiling found in the *mukhamaṇḍapa* of Ghantai temple (Pl. 180). Here a *sama-kṣipta vitāna* is decorated with figural groups of dancers and musicians in the boxes. The strips of the *samatala* portion are covered with scrolls intersecting each other.

Sāsa Bahū temples (1093 A.D.) at Gwalior Fort are the best examples of Kacchapaghāta temples. *Sabhāmaṇḍapa*, *mukha-chatuṣki*, *bhadra-maṇḍapa*, *pārśvabhadra- maṇḍapa* and antārala of Sāsa temple, *sabhāmaṇḍapa* and *mukha catuṣki* of Bahū temple are

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decorated with elaborately carved ceilings.

Sabhāmaṇḍapa of Sāsa temple is represented with *karoṭaka vitāna* of *sabhāmārga* order (Pl. 185). Its circular ceiling on outer side is embellished with three series of *karṇadardarikā* and five circles of *gajatālu* courses separated by two or three *valikās* which are decorated with scrolls and *maṇibandha*. The square nābhicchanda *vitāna* in the centre is composed of Karṇadardarikā, *valikā*, *gajatālu* courses, plain *paṭṭikā* and three *kola* courses. *Vajraśṛṅgas* of the *kolas* and each diagonal on the corners are filled with *kirttimukhas*.

The ceiling in the *mukha catuṣki*, *bhadra-maṇḍapa* and *pārśvabhadra- maṇḍapa* are decorated in the same pattern as of nābhicchanda order composed of Karṇadardarikā, two tiers of gajatālu courses and three tiers of *kola* courses separated by plain *valikās Vajraśṛṅgas* of the *kolas* and diagonals are filled with *kirttimukhas*.

Square *kṣipta vitāna* of nābhicchanda order represented in the *antarāla* of *Sāsa* temple (Pl. 183) is decorated with karṇadardarikā, *grāsamukha. kiṅkiṇikās* (strings of pearls coming out from the mouth of the *grāsamukhas*) and *mālādhāri vidyādharas*. Diagonals on the corners are filled with *kirttimukhas*.

Circular *karoṭaka vitāna* of sabhāmārga order in the *sabhāmaṇḍapa* and square *vitāna* in the *mukhacatuṣki* of Bahū temple are decorated with *karṇadardarikā*, *gajatālu* and *kola* courses illustrating *padmakesara* in the centre.

From te above examples we can conclude that some of the temples of Central India are adorned with fully evolved and richly carved ceilings. Their *mukhamaṇḍapa*, *maṇḍapa*, *raṅga, sabhā* or *gūḍhamaṇḍapa*, *antarāla* and *garbhagṛha* are covered with varieties of ceilings forming *vṛtta* (circle), *varga* (square) and *āyata* (rectangle) in plan and *samatala* (flat). *Kṣipta* (thrown in) *sama - kṣipta* (a composite ceiling combining samatala and *kṣipta* elements) and *karoṭaka* in elevation. These are ornamented with *padmaśilā*s, *kirttimukhas*, *gajatālus*, *kolas, karṇadardarikās, valikās, campaka*-buds, lotus flowers, scrolls, geometrical and floral designs and frequently showing *lumās, apsarās, gandharvas*, dancers and musicians with prominent stamenal tubes hanging from the centre, representing an uncommon skill of the craftsmen of that period.

ACKNOWLEDGEMENT

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Iconography of Bodhisattva Kshitigarbha

Jitendra Nath

Depiction of Bodhisattva Kshitigarbha (matrix of the earth), who functions as the 'Judge of Lower Region' and 'God of Dead' is rare in Indian context[1] but a number of representations have come to light from Chinese Turkestan.[2] Sir Aurel Stein discovered a large number of Buddhist temple hangings and banners from one of the several cave shrines at Chien-fo-tung (caves of thousand Buddhas) in Dunhuang oasis. In his reports- *Ruins of Desert Cathey* (1912) and *Serindia* (1921) Stein has mentioned in detail the adventurous journey to the cave site which lead to the most startling discoveries in the form of manuscripts, painted banners, paper drawings, painted clay plaques and other votive objects of Buddhist origin. The paintings have been noticed depicting Kshitigarbha in a variety of forms, about which the known iconographic scriptures are silent. Some of these rare representations are housed in the National Museum forming part of this paper. Representative specimens are described below.

(i) **Acc. No. Ch. 00111** - The silk banner shows a standing Kshitigarbha, holding a flaming jewel in his right hand while the left is in *vitarka mudrā*. He wears red robe chequered in black and adorned with ornaments - necklace, bracelets and earring. The upper part of the head is missing. Andrews has called this representation of Kshitigarbha as 'monk', without taking into cognizance the ornaments[3] (Pl. 186).

(ii) **Acc. No. Ch. 00225** - The painting is badly damaged. It shows Kshitigarbha with a beggar's staff and the Ten Kings of Hell. Also preserved are the figures of priest, white lion, four kings and attendants, two men and three women donors etc[4] (Pl. 191).

(iii) **Acc. No. Ch.I. 0012** - Kshitigarbha is seated on lotus in *lalitāsana,* holds a beggar's staff in his right hand and flaming jewel in the left. He wears ornaments and turban shaped head-dress. Four donor figures- a priest and a layman on one side and a priest and a lady on the other side are depicted below[5] (Pl. 190).

(iv) **Acc. No. Ch. XXI. 0013** - Kshitigarbha is shown like a monk with shaven head standing on lotus. He holds a flask in left hand while the right displays *vitarka mudrā*[6] (Pl. 188).

(v) **Acc. No. Ch. XXVIII. 003** - Kshitigarbha is shown as Lord of Hell sits on *bhadrapiṭha* in *lalitāsana.* He carries a beggar's staff in the left hand and a crystal-ball in the right. Ten Kings of Hell with attendants are shown on the sides and priest Tao-ming and the lion Chin-mao are depicted on either sides of altar. The stream of six rays, three on each sides, emerge from Kshitigarbha's head are intended to support representatives of Six Ways[7] (Pl. 189).

(vi) **Acc. No. Ch. 0060** - Kshitigarbha standing on lotus with hands in *añjali mudrā*, adorned with ornaments.[8] A figure of Dhyani Buddha Vairocana in *dharmachakra mudrā* appear on head piece as

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Kshitigarbha belongs to Vairocana family (Pl. 187).

(vii) **Acc. No. Ch. 00466 + Ch.XL. 006** - The two fragments which were numbered and described separately by Stein & Andrews, actually form part of the same painting. The fragment bearing Acc. No. Ch. 00466[9] depicts a headless figure of male deity clad in a beautiful mantle and standing on a lotus. The hands are held in *añjali mudrā*. Stein identified this figure as the representation of Buddha and F.H. Andrews, the writer of the preliminary catalogues of Stein's collection, accepted the same identification, though Buddha has generally been depicted only in *abhaya, varada, bhūmisparśa, dharmachakra* and *dhyāna mudrā*. Buddhist literature also does not help Stein in this respect. The other fragment bearing No. Ch. XL.006[10] shows the bust of a figure with shaven head shaded in blue. The mantle covering the shoulder, is draped over the left arm. The right arm is covered by a corner of the under robe which is bordered by a deep maroon coloured band. When these two fragments were put together, the nature of the colours used and the composition of the painting, as well as the place of their mutilation confirmed that they form part of the same painting[11] (Pl. 192).

It is obvious from these examples that, except for two illustrations - the one bearing combined Acc. No. Ch. 00466 and Ch. Xl. 006 an the other one Ch. 0060, representing Kshitigarbha with shaven head in *añjali mudrā,* the remaining representations show different forms with attributes in his hands. He is either represented seated, with an alarm staff in the right hand and a flaming pearl in the left or standing on yellow and white lotuses, holding the flaming pearl in his right hand. While adorned with usual Bodhisattva ornaments his turban shaped headgear, with its ends falling like strips over the shoulders, has been generally called by Stein as 'shawl of the traveller'

As far as iconography is concerned, Kshitigarbha is depicted in numerous forms across the Buddhist world. His name appears twice in *Nispannayogāvali.*[12] In one of his forms he holds *chakra* an attribute of his Dhyani Buddha Vairocana. In other form, Kshitigarbha is assigned yellow colour and right hand in *bhūmisparśa mudrā,*, while the left holds a lotus with the wish giving tree *(Kalpavṛkṣa)*.[13] *''Kshitigarbhah pite dakṣiṇena Kṛtabhūsparśo Vamenabjastha Kalpadrumadharah''.*

In Loknath *sadhana* of *Sadhanamala,* Kshitigarbha holds a jar in his one hand and displays *abhaya mudrā* by the other; here he has been assigned colour green.[14] *''Kshitigarbhah syamavarṇ kalaśam cabhayam tathā''*

In Tibet Kshitigarbha is represented with rich ornaments. He is generally standing and displays *vitarka* or *varada mudrā* and holds flaming jewel supported by a lotus flower. He is also represented seated with beggar's staff and wearing a five leaved crown decorated with the figures of five Dhyani Buddhas.[15]

Ti-tsang, the Chinese manifestation of Kshitigarbha, is represented either standing or seated. He carries in his right hand the beggar's staff topped by loose rings and in left the magic jewel, which dispels the darkness of infernal regions[16].

Jizo, the Japanese manifestation of Kshitigarbha, is represented in various forms. M.W. Visser refers to a Japanese text, *Bustsuzo Zui-i of Genroku era* (1690 A.D.)[17], in which Jizo's six manifestations have been inconographically classified. It is significant to note that they have been conceived after a Chinese text, the Sutra on the Ten Kings.[18] Each one of these six Jizos is identified by his specific attributes and posture. One of these Jizos is in *añjali mudrā* and has been called as Hasho Jizo ie., 'Jizo who joins his palms (in veneration)'. It also means 'Jizo who breaks and conquers (the evil demons) joins his hand.[19] A painting on the door leaves of the portable shrine in the Zenrinji, an important Jodo temple in Kyoto, depicts a Jizo standing upon two lotuses and holding hands in *añjali mudrā*. He is one among several personages forming the retinue of Amida (Amitabha) welcoming a holy soul. Although he could be Hasho Jizo, here he has not been named as such because the depiction is earlier than the Japanese text Bustsuze Zui-i.[20]

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Thus the tradition of depicting Jizo in *añjali mudrā* was earlier than the Japanese text *Bustsuzo Zui.* The Sutra on the Ten Kings does not mention any manifestation of Kshitigarbha in *añjali mudrā* out the specimens from Dun huang as noted above testify that such depiction was in vogue in China, which later travelled into Japan.

It is also significant to note that, to begin with, the six Kshitigarbhas were conceived as the saviours of the being of the six *gati* in China, including areas around Dunhuang, from where it seems to have found its way into Japan.[21] In the initial stages, the concept of six *gati* on Dunhunag banners is shown with the help of six wavy rays emerging from the vesica of the Kshitigarbha, three on either side of the head. Often each one of these Kshitigarbha stands as qualifying deity of the six *gati.* However, there are several examples in which scenes of sufferings caused by six *gati* are portrayed to indicate the same concept. In one of the banners, housed in British Museum (Acc. No. Ch. LVIII. 003) Kshitigarbha is represented as the 'Lord of Six *Gati*' and the qualifying scenes and deities are shown placed in the wavy rays. On one of the rays (first on the left), Bodhisattva stands in *añjali mudrā.* Chronologically the specimens described here may safely be placed between 8th to 10th century A.D.

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Excavations at The Citadel of Lal Kot and Anang Tal (New Delhi): 1993-94

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In continuation of the second season's excavation work (1992-93)[1] at the citadel of Lal Kot and Anang Tal (Lat. 28° 31' 40" N., Long. 77° 11' E.) excavations were resumed in January, 1994 and continued till July, 1994 under the direction of the author by the Delhi Circle of the Archaeological Survey of India. Training in Excavations for 3 months was also imparted to the junior batch of the students of the Post-Graduate Diploma in Archaeology of the Institute of Archaeology, Archaeological Survey of India, New Delhi.

The objectives of the excavations were to expose further plan of the palatial complex (Fig. 1), to know more about the structural activities of Pre-Sultanate age, to expose further plan of the Anang Tal and to have further informations about habitational deposits and settlement patterns of other mounds of LKT-1 and LKT-2 besides imparting field-training to the students of the Institute of Archaeology.

The excavation work was extended at LKT-1 in the north in squares ZC3, ZC4, ZD4, ZA14, ZB14, ZA15, ZB15 and ZC15, in the east in squares E1 and F1, in the west in squares ZA1 and at LKT-2 in the two quadrants of square YA1.

Only some parts in the three squares E1, ZD1 and ZC1 could be excavated upto the levels of Period I (Rajput period). In all thirty six quardrants were excavated.

The excavations in the present season revealed all the four structural phases of Period II (Early Sultanate Period) and three phases of Period I (Rajput period) and results of the previous years' excavations were repeated alongwith some new findings.

1. Structural Remains

Period I

Due to extensive structural activities of Period II space available for excavations in lower levels was found to be very limited and as such only small parts of the squares ZC1, ZD1 and E1 were selected for excavations in the levels of Period I (Rajput period).

In continuation of previous year's work (1992-93) in Quadrant 2 of the square ZC1 the excavation work was started from layer 21 downwards. A structural phase was unearthed at the depth of 7.30 m. below peg ZC1 below layer 22 which was represented by a random rubble wall running north to south. The excavation was closed as there was no further space to excavate in the trench. The structure most probably belongs to the early Rajput phase. A few potsherds recovered from layer 23 could not give clear idea about the dating as they belong to the pre-sultanate type only.

Excavation in the lower levels in a limited area in

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quadrants 1 and 2 of square ZD1 continued from layer 5 downwards and closed at the depth of 7.25 m. below peg ZD1 due to the structural activities of upper levels. The last two phases of Period I were represented by two random rubble walls and layers 7 to 18.

The partly excavated portion in Qd. 2 of square E1 from layer 14 to 22 represents the Period I although no structure of Rajput period was encountered in this trench except some mud floors. The natural rocky surface was found below layer 22 at the depth of 6.50 m. below peg E.1.

Period II

A number of structures belonging to four phases of Period II were encountered in the excavations at LKT-1 and LKT-2.

One of the important structures of Phase I is a room of the size of about 13 m. x 0.4 m. which has an octagonal water cistern of size 1.70 m x 0.35m x 0.60 m. with two feeding drains at the top, one in the north and the other in the south. The room has three openings of 1.05 m. in the east. The courtyard has a lime plastered structure of a basin of the size of 1 m x 0.48 m. x 0.13 m. in shoe-shape attached with a drain in the north.

A number of random rubble walls, mud floors, floors made of brick - jelly and part plans of rooms were noticed in different squares which belong to the Phase II. No complete plan of any complex of this phase was exposed.

Among the important structures of Phase III are the courtyard of size 6.20 m. x 6.0 m. party made of mud and party of stone slabs of various sizes and a partly exposed rectangular water cistern. It was noticed at one place that lime floor chunks of the preceding phase were reused for construction of a wall.

The top phase (Phase IV) has lime floors, random rubble walls and a drain.

It was noticed that at certain places some walls of the height of 4.5 m. belonging to early phases of Period II were reused in successive phases by raising the floor levels. A mud-brick wall running south to north in Qd. 1 of Square ZD4 is an interesting find of this year's work as stone was already easily available at the site at the time of its construction. Rubbles were used in construction of the walls of Period II, but the fine work including decorations and construction of water cisterns was done by using burnt bricks. Only at places mud bricks were occasionally used.

An interesting feature was the remains of painted mud-plaster of about 5 cm. thickness, decorated with series of crosses and vertical lines in black and ochre colour respectively on lime wash surface. This plaster was applied over a random rubble wall.

Reuse of architectural stone fragments of Period I were seen in the construction of structures of Period II. A fine stone piece of the hind part of a figure of *Nandi*, the *vāhana* of Lord *Śiva* has been found reused in the foundation of a wall of the early phase of Period II in laid down position.

In the operational area of square YA1 in LKT-2 on a separate mound towards west of the main mound two phases of Early Sultanate Period (Period II) were encountered over the thin deposit of tiny red ware pieces which probably belong to Rajput period (Period I). The thin deposit was found overlying the natural disintegrated micacious rocky surface as well as over the natural rock. The Early-Sultanate phase is represented by two partly exposed random rubble walls, mud floor as well as lime floor. The later phase is represented by two partly exposed small rooms alongwith a portion of courtyard and another random rubble wall. One room has the evidence of two successive layers having lime floors and drain The drain opens towards south probably in the courtyard and the capstone of the drain has mason marks. There seems to have been no occupation of the site after the second phase and probably water stagnation occurred at the site in this low lying area. The rain water deposit is represented by the regular clay and *Chharra* deposits with other eroded material lying over the structural levels of Period II. Later

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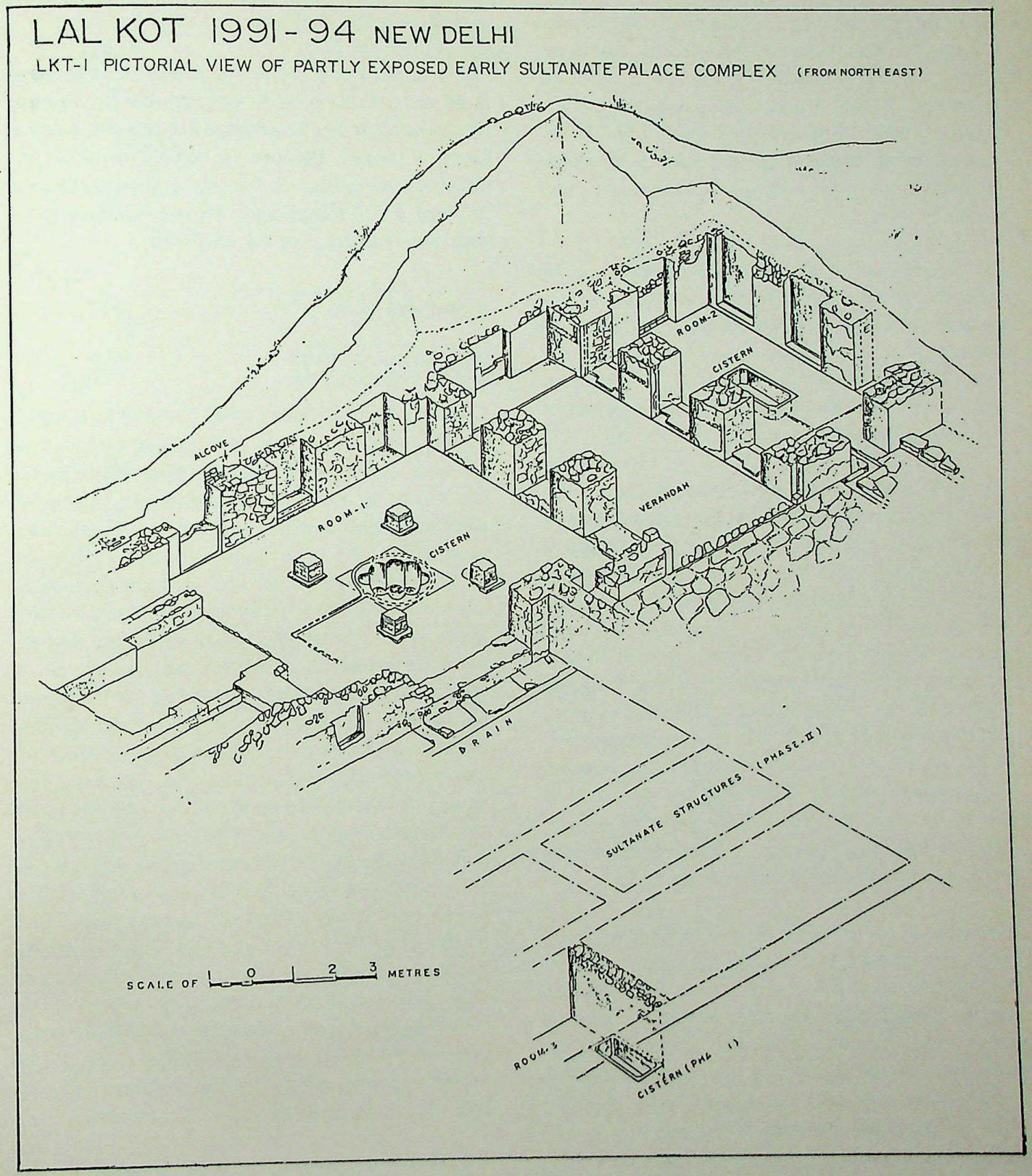

Fig. 1

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the area seems to have been used as refused pit.

Anang Tal, The Reservoir : Excavations were resumed in Anang Tal, believed to have been constructed in the middle of the 11th century A.D. by Anang Pal II, the Tomar ruler of Delhi. The excavation was carried out in square P1 to know the structural details of the north-eastern corner plan and its connection with already exposed portion in the west and in south-western corner of the tank.

The exposed part of this year's work seems to be the upper part of the north-eastern corner of the reservoir consisting of a thick lime plastered retaining wall in the shape of a slope and attached at the bottom with a wide landing platform below which lies the staircase both in the north and east. Another landing platform was noticed below the staircase.

The partly exposed thick lime plastered slope of the retaining wall made of brick courses in stepped manner has the slope of 40°- 45° to the vertical position with the total height of more than 1.80 m. The lime plastered slope has a horizontal joint at the lower half with slight change of angle of the slope. Thus, both the partly exposed northern and eastern walls make north-eastern top corner of the reservoir with a joint at the meeting point. Below this, the wide landing platform is provided with twelve flight of steps to land on the lower platform. Eleven steps in the eastern side have been exposed, the top one is probably disturbed. The whole portion was buried under the accumulated debris of different periods, either of the reservoir or which fell down from structures of northern and eastern sides.

The steps, constructed of dressed rectangular stone blocks, strengthened by iron clamps, have the rise and tread of about 15 to 25 cm. with a total height of about 2.40 m. The lower platform is made of stone slabs of various sizes and was unearthed to about 3.50m towards south and to about 1.30 m towards west. In the northern side only three lower steps were exposed which are joined with the steps of the eastern side and make the north eastern corner of the steps as well as of the reservoir. Almost every stone used in the construction of the flight of steps has a mason mark on it. Amongst these mason marks the bow and arrow and triangle and frequently used.

The total excavated part of the Anang Tal in the three seasons' excavation work suggests that its plan was not a perfect square or rectangle but somewhat oblong which is probably because the contruction of the reservoir was done following the original lower contours of the area. It also suggests that the main entrance to the tank was probably from the south side.

2. Pottery

Period I

Ceramic industry of Period I (Figs. 2 & 3) is represented by large scale use of both plain as well as decorated red ware. A few sherds of black slipped grey ware are also found. By and large, the pottery was having medium to fine fabric and was well fired. Bowls were made of finer clay and other vessels made from the clay neither very fine nor coarse. Mica-dust was occasionally used as a grit-component in the case of medium sized vases. Another notable feature of this period was the treatment of painting in black colour on the rim or shoulder of the vases, lids and basins. Of the slipped pieces, most of these have evidence of red slip only. Occasionally they have chockolate slip. The black-slip was applied only on the grey ware. In some cases pinkish-white wash was applied on the shoulder of the incised-decorated vases. Decorations of three types have been found, i.e. incised, stamped and painted. The incised decorations are found only on the vases at the shoulder in the shapes of a group of wavy lines bordered by a pair of horizontal lines or *vice-versa*; zig-zag lines; and a pair of vertical lines in between the pair of opposite wavy lines and the whole is bordered by horizontal line. In some cases the designs were made over the pinkish-white washed surface. A few sherds have the decoration of the vertical or oblique lines on a horizontal rib as the lower part of the shoulder.

The painted decorations have been noticed on pots on the exterior at the shoulder and on rim, as well as on

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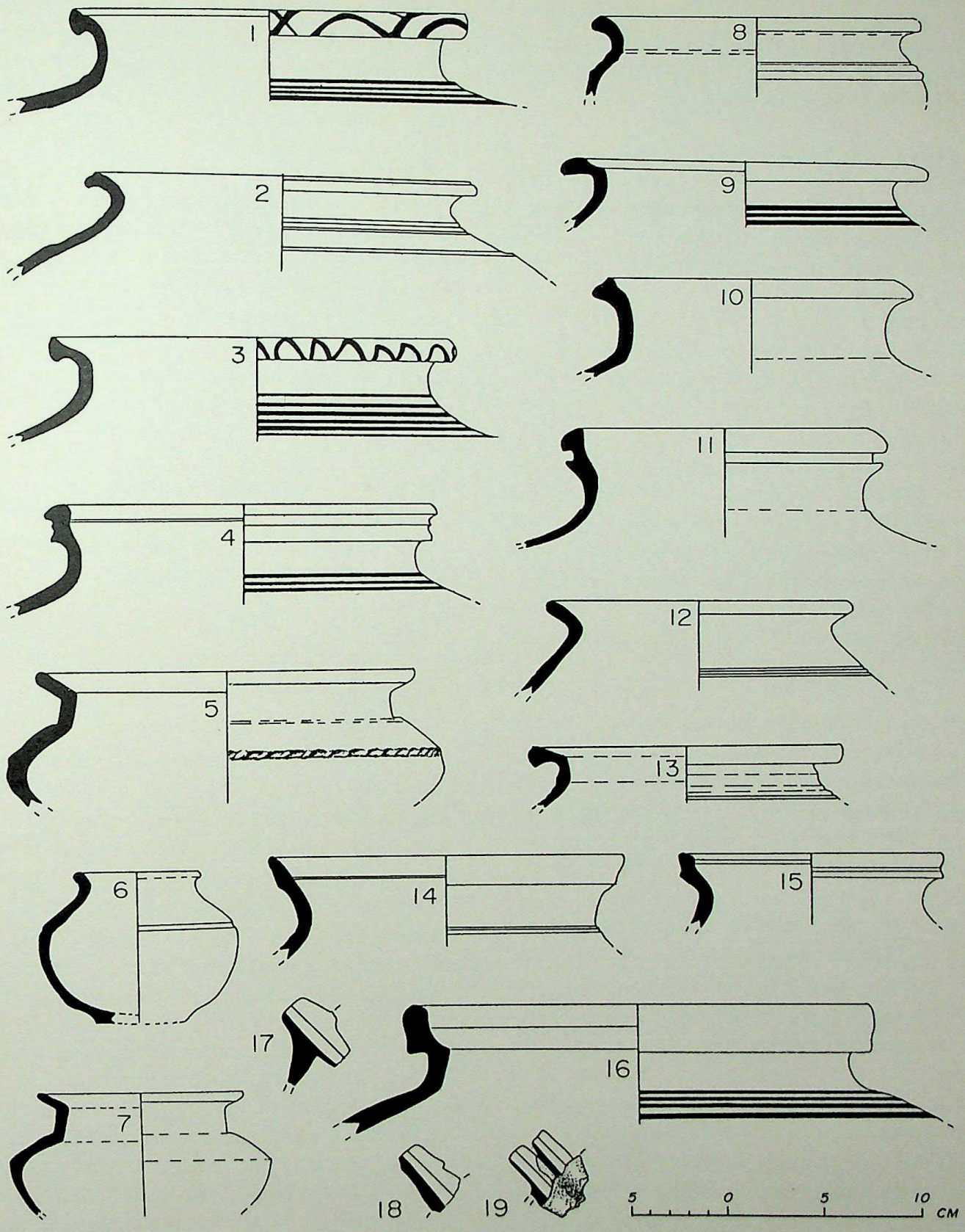

Fig. 2 : Plain and decorated red ware, Period-I: 1-4 and 9-16 Vases; 5,8 Handis: 6 miniature Vases; 7 miniature Handi; 17-18 spouts and 19 double mouthed spout.

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the interior in the case of lid in the shapes of a pair of strokes bordered by the horizontal lines zig-zag lines, criss-cross design bordered by the horizontal line and a flower with full black leaves.

In the stamped decorations the chequer-pattern was more popular in this period. Few sherds have been found which were decorated with the vertical lines of dots in between vertical lines in relief and a bowl was found decorated with the vertical lines of dots in circle on the exterior.

The pottery is found in the shapes of bowls, basins, lids, cooking *handis,* vases, miniature vases, lamps and spouted vessels.

Bowls were the most frequently used pottery of this period. Almost all of them have sharp-edged rim, tapering profile and disc base. In some cases disc is small and not so prominent. A few sherds have vertical square-cut with or without grooving on the exterior below the rim. Two odd pieces of incurred rim bowls suggest the evidence of Kushan pottery tradition in this period.

Basins have nail-headed rim and convex or ledged profile, a few of them having been painted at the top of the rim. Almost all of these nail-headed basins additionally have a rib at the top of the rim painted with vertical strokes there and a horizontal line on the exterior of the convex body.

Amongst lids, there are two distinct types-one has inverted flat terminal top and the other has flared rim, convex profile and flat base. The latter one, mostly has painting on the interior, particularly on the top of the rim and in a few cases on the centre.

The cooking *handis* are found with or without carination. In some cases the rib was applied at the lower part of the shoulder occasionally decorated with vertical or oblique incised lines. Short shoulder *handis* with ledged shoulder are also present. In some cases the lower part was treated with mud paste to prevent the soot and in other cases the lower part has the rough surface.

Vases have different types of rim, i.e. nail-headed rim, horizontally splayed out rim with or without depression on the exterior; internally oblique-cut rim, externally ledged rim etc. Most of the vases have decorations at shoulder and / or at rim. All three types of decorations are found on the vases.

Miniature vases have the simple splayed out rim and the sagger base. Lamps are small and of short convex body and disc base. The plain spouts recovered from the levels of Period I have shown the presence of spouted vessels of single as well as double mouths. Red ware circular discs or hopscotches have been found from different phases of the period.

Period II

Glazed ware, both sandy friable as also of ordinary terracotta core was profusely used in Period II. The other notable feature of this period was the presence of foreign elements in the ceramics, i.e.

(i) the Chinese Celadon ware;

(ii) fine quality of thin (monochrome and polychrome) glazed ware, most probably having West Asian origin.

(iii) a few sherds of porcelain in upper most strata.

The other associated pottery was mainly a red ware with occasional use of grey ware, both plain as well as decorated. By and large, the pottery was wheel made, though there do occur some examples which are exclusively hand made. The green glass ware also makes its remarkable presence in this period. Few sherds of stone ware were also found.

The pottery-collection has almost repeated the results of previous years with some new findings.

Glazed Ware: The glazed ware with whitish or brownish sandy/gritty friable core, have been found in the shapes of dish, shallow to deep bowl, fluted miniature bowl and inkpot with ring base. The latter two are the new findings of this season. The sherds are decorated with painted geometrical and floral designs but two pieces

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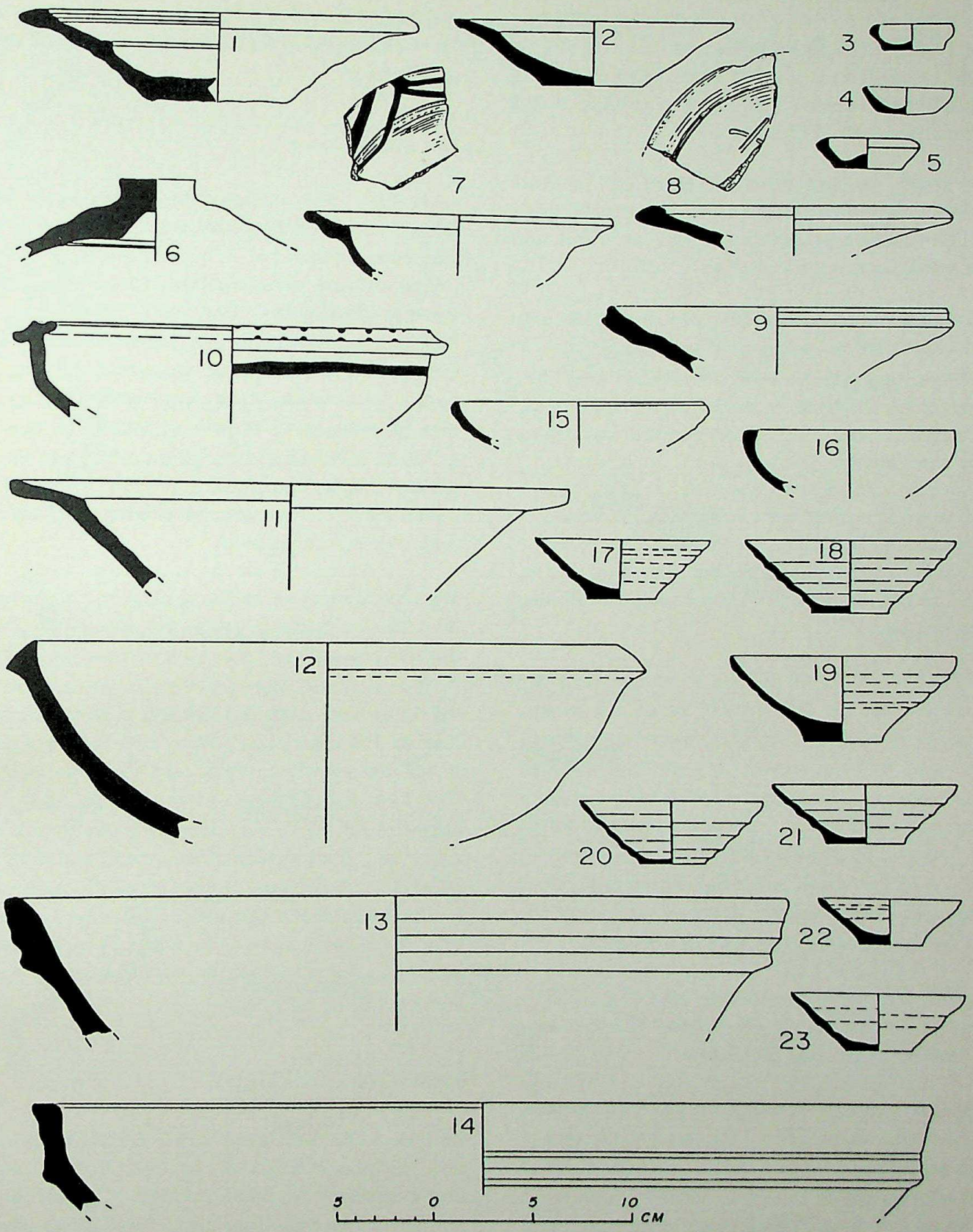

Fig. 3 : Plain and decorated red ware, Period-I: 1-2 and 6-9 lids; 3-5 lamps; 10-14 basins; 15-16 bowls and 17-23 sharp edged bowls.

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are painted with the faunal patterns with the use of fish. Two inscribed sherds in Arabic, the first one in blue colour in relief on a bowl and the other painted in chockolate colour on a dish are also included in the series of new finds of this year.

Dish, shallow to deep bowl and inkpot are the main shapes in the glazed ware of oridinary terracotta core, both plain as well as decorated. The latter one is also an additional finding of this season.

Celadon Ware: The evidence of stiching the broken pots with metal wire is repeated on celadon pottery. In addition to the white to greyish well lavigated china clay or hard paste variety i.e. imported green celadon ware, the indegenous rough variety with brownish sandy/gritty friable core are also found.

Stone Ware: The stone ware itself is the new finding of this season. A sherd of grey stone ware trough with a lug handle has holes for stiching with iron wire or clamps and another sherd of a bowl made out of white marble are found.

Red Ware: The important shapes of the red ware (Figs. 4 & 5) are storage jars, basins, *borasi* i.e. heater, medium sized vase, cooking *handi,* pans, handled pots, bowls, lids, miniature vases, spouted vases, lipped lamps, lampstand and flower vases. Amongst these a handled cup or *lotā* fully decorated with stamped design in relief has a long convex foot. A flower vase attached with a pan at the narrow and closed bottom decorated with applique design has four finials on the rim of the pan. They are the interesting finds of the year.

Grey Ware: The black-slipped grey ware (Figs. 6 & 7) is found in the shapes of nail headed basins, pans, *handi,* medium sized vase and finials.

The ring base and lips in lamps are the main features of the Early Sultanate pottery. The painted decoration on red ware is mostly in black colour but in some cases white is also applied on the interior of the bowl and on the shoulder of a vase. Golden and silvery dust was also occasionally used in painting on pottery. Some sherds of vases having decoration on the shoulder with elephant, horse, lion and other animal motif in relief have been found in red ware as well as in black slipped grey ware.

3. Antiquities

More than 1500 antiquities have been found during excavations of the third season at Lal Kot, mostly from the levels of Period II. In total, 189 copper coins of Rajput and Early Sultans of Delhi; 80 Terracotta human figurines including one female deity; 226 terracotta animal figurines; 414 beads and pendants of glass, terracotta, semiprecious stones and other material; 178 bangle-pieces of glass and other material; 280 metallic objects; 4 fragments of stone sculptures; 34 ivory objects (Fig. 8) including rings, gamesmen, dices, bangles, human head and pendants; 2 gold foil stud and bead; 1 silver foil amulet and other minor antiquities have been recovered from excavations.

The preliminary study of the faunal remains[2] recovered from the excavations at Lal Kot has brought to light the fact that only goat and sheep *(capra / ovis)* were utilised for food in Rajput period. Out of 42 bone samples, 41 belong to them while one belongs to buffalo *(Bubalus bubalis).* But interestingly, during Early Sultanate period a variety of animals and birds were utilised for food. Out of 147 identified samples, 96 belong to goat and sheep *(Capra / ovis)*, 45 to cattle *(Bos cf. indicus)*, 2 to deer (*Axis* sp.), 3 to tortoise (*Trionyx* sp.) and 1 to bird (Aves sp.). Specimens of chicken *(Gallus galliformes)* and buffalo (Bubalus Bubalis) have also been collected from the levels of Period II from those trenches whose faunal remains have yet to be classified for further studies.

ACKNOWLEDGEMENT

Grateful acknowledgement is due to the Director General, Archaeological Survey of India for granting permission to excavate the site and publish its results. Thanks are due to the team members of the excavations including Miss. Urmila Sant, Mrs. Purnima Ray, S/Sri. A.K. Khanna, Vishnu Kant, A.C. Chakravorty, M.K. Batra,

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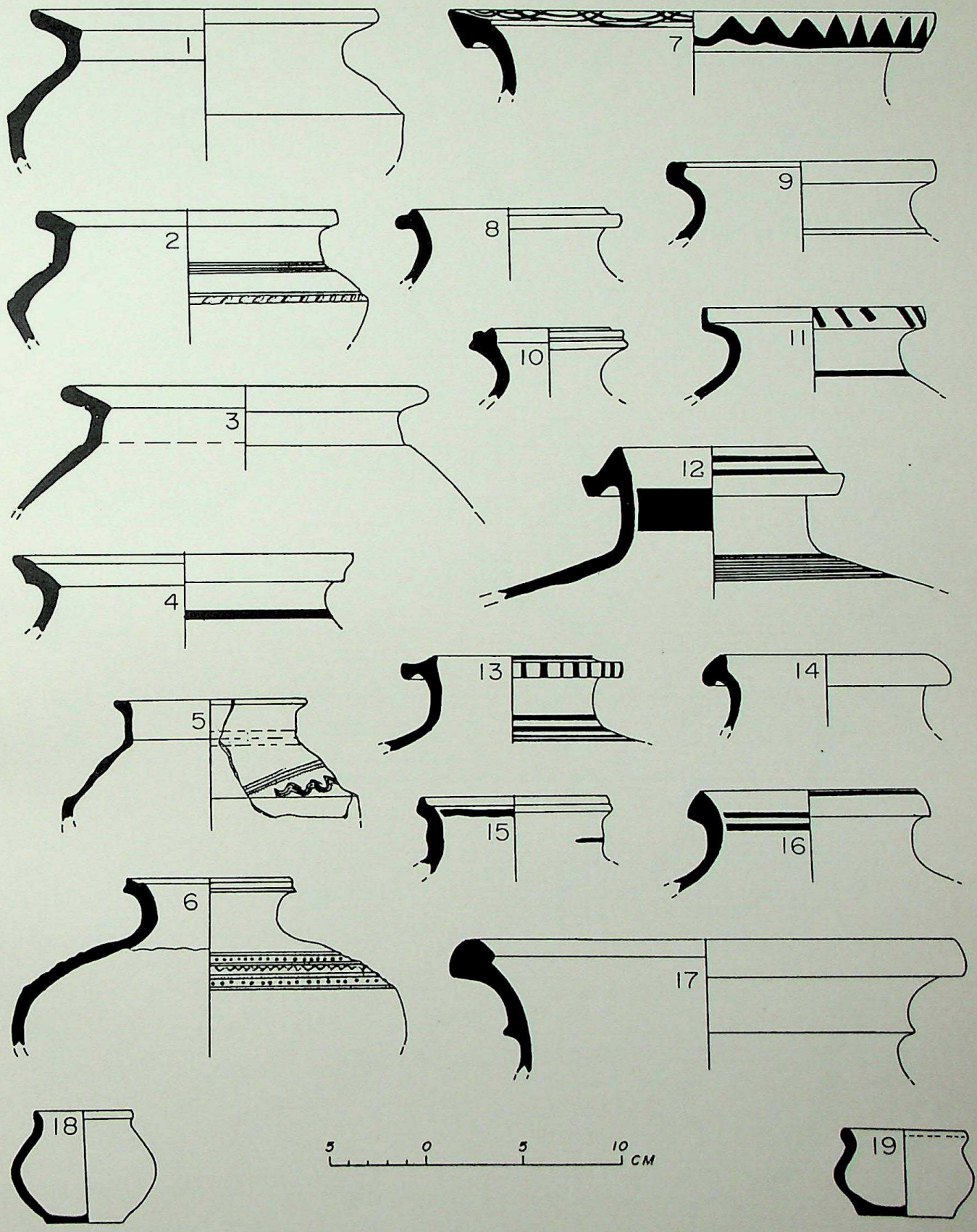

Fig. 4 : Plain and decorated red ware, Period-II: 1-2 Handis; 3-17 Vases and 18-19 miniature vases.

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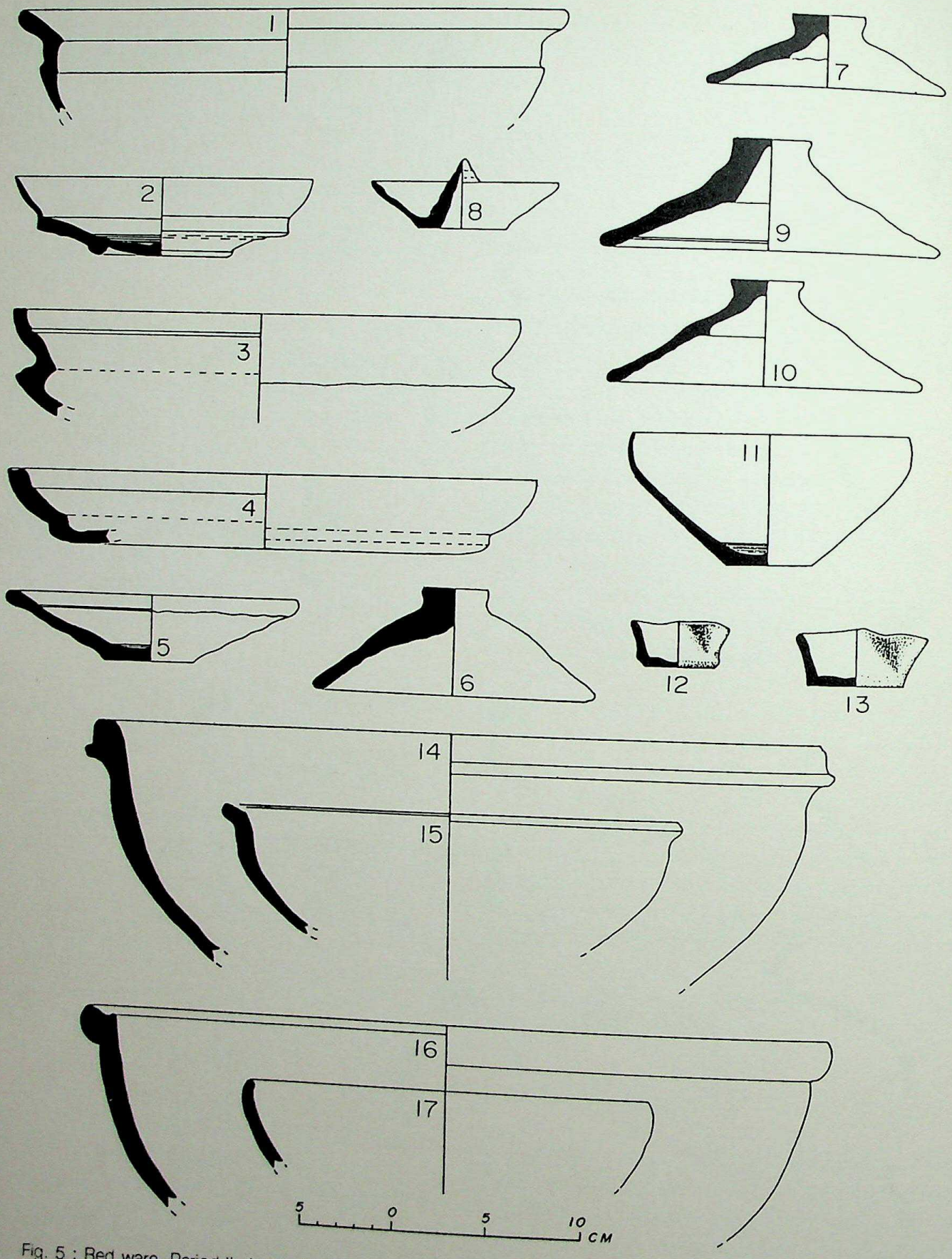

Fig. 5 : Red ware, Period-II: 1 pan; 2-4 dishes; 5-10 lids; 11 bowl; 12-13 lipped lamps and 14-17 basins.

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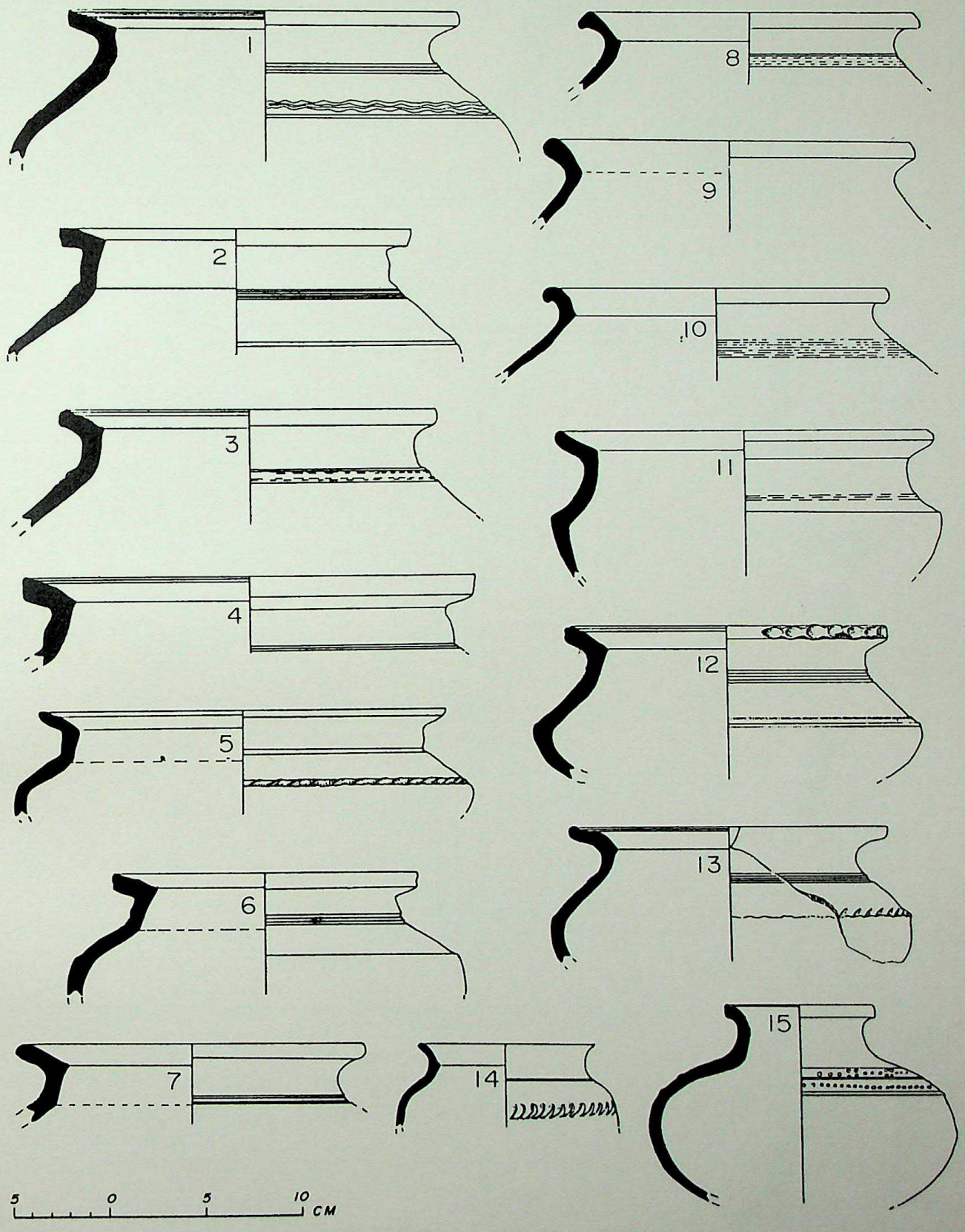

Fig. 6 : Plain and decorated black slipped grey ware, Period-II: 1-4, 7-10 and 15 Vases; 5-6 and 11-13 Handis; and 14 miniature vase.

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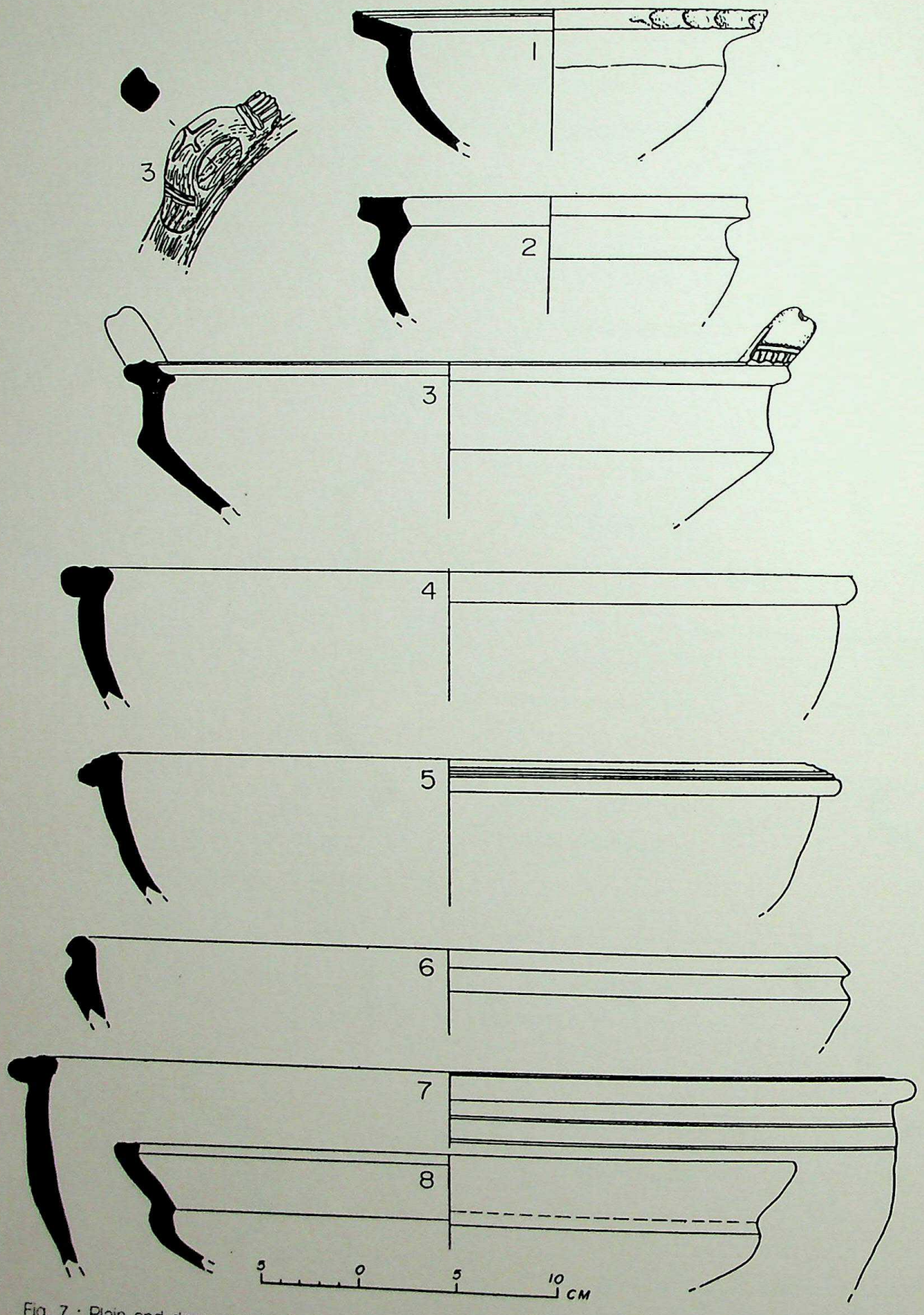

Fig. 7 : Plain and decorated black slipped thick grey ware, Period-II: 1-3 pans; 4-7 basins and 8 dish.

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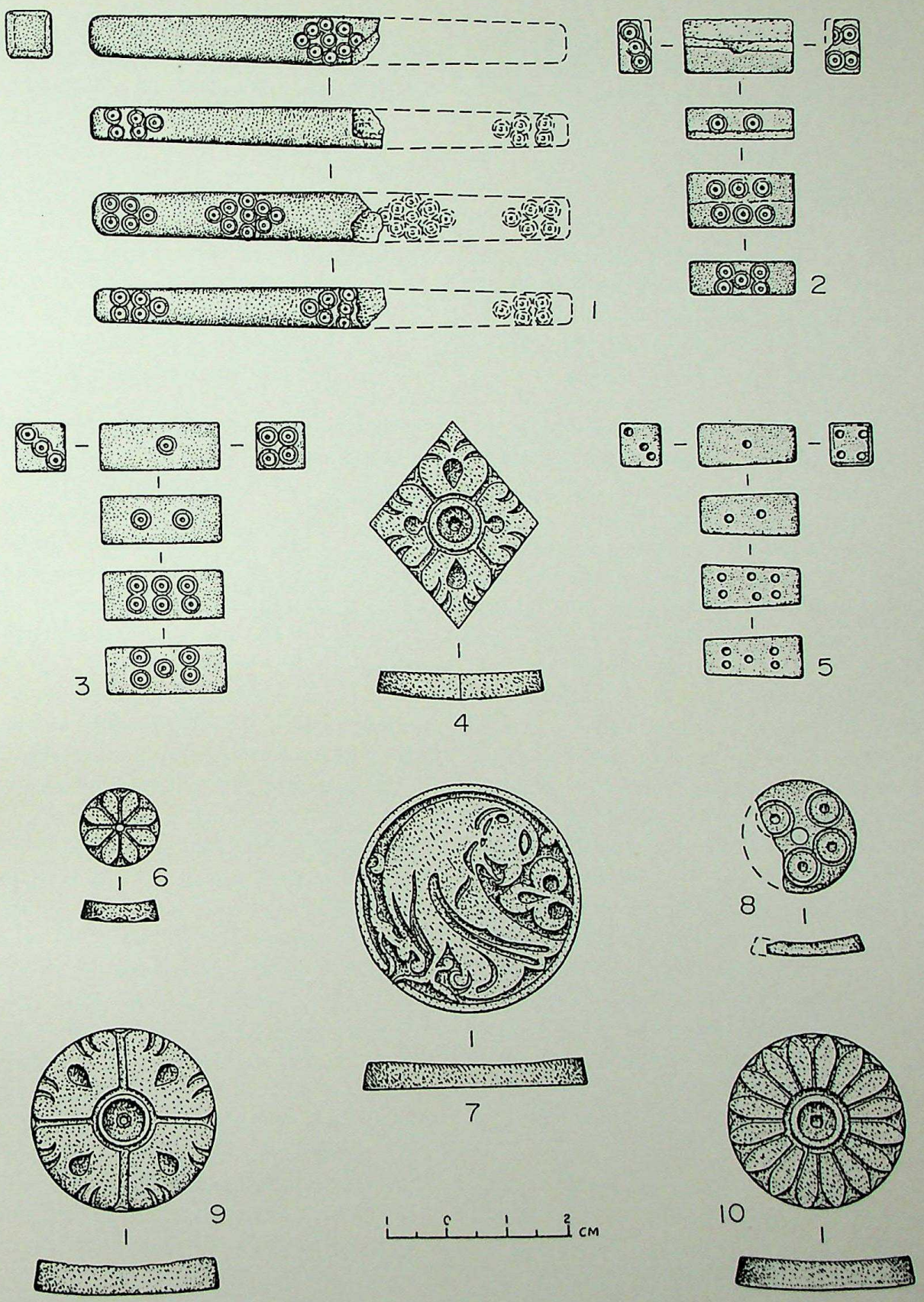

Fig. 8 : Dice and studs, Period II: 1 and 3 ivory; 5 stone; 2, 4, 6-10 bone.

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D.K. Bhardwaj, S.K. Dikshit, R.B. Chhetri, R.K. Sachdeva, G. Nageshwar Rao, Jagdish Chander, H.S. Meyan, Suresh Chand Sankhyan, Suresh Choudhary, Sunil Kumar, Rajani Shankar, Sanjay Kumar and the site supervisors including the students of the Institute of Archaeology who worked hard at the site.

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2. Faunal remains are under study of Dr. U.C. Chattopadhyaya of the Department of Ancient History, Culture and Archaeology, University of Allahabad who has kindly provided the above data after his preliminary investigations.

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OCP Culture and its Association with the Pre-Harappans*

R. C. Gaur

Ochre Coloured Pottery (OCP) was first discovered stratigraphically in 1951 by B. B. Lal[1] at Hastinapura in Period I. Since then a large number of OCP sites have been located in a wide area including the Upper Doab (U.P.), Rajasthan, Haryana and Punjab. Some of them have also been excavated. These sites have greatly advanced our knowledge about the Culture associated with OCP. Among these Saipai[2] in district Etawah, U.P. provided evidence to confirm Lal's supposition that OCP was linked with the Copper Hoards. Here a hooked spear-head and a harpoon, typical of the group were found during the excavation with OCP. Earlier the same site had yielded a large Copper Hoard.

Inspite of this significant discovery the OCP deposit at almost all the sites explored or excavated, particularly in the Ganga- Yamuna Doab, until the excavations (1969-72) at Lal Qila in District Bulandshahar (U.P.) was found in disturbed condition. It was, therefore, inferred that the region had been sheet flooded by the rivers and remained water logged for a consierable period[3] leaving the pottery ochrous, porous and with wornout edges. These characteristics gave its present nomenclature 'OCP'. However, soon after Lal Qila was located and excavated which changed our views[4] about this culture considerably. Since then two more sites, Ambkheri[5] in district Saharanpur (U.P.) and Jodhpura[6] in Tehsil Kotputli, district Jaipur (Rajasthan) were also excavated yielding remains of regular habitation. While the former revealed an occupational thickness of about 1.25 m. consisting of five layers the latter had a deposit ranging from 1 to 2.10 m.[7] However, the two sites differ much in content as Ambkheri has shown contact with the Harappans, Jodhpura is devoid of such elements and thus the latter is akin to Lal Qila.[8] Apparently it appears that Siswal [9] situated at the left bank of Chaunang (ancient *Drisadvati* and 26 km. west to Hissar in Haryana, Sothi[10] near the sub-division town of Nohar and probably Sarangour[11] in district Chandigarh, Bhudan[12] and Balu in district Jind and Raja Sirkat near Faridabad[13] also have affinity with Lal Qila. All these sites appear to belong to the pre-Harappan and seem to have link with Saraikhola,[14] a site situated at a distance of about 2.5 kms. south-west of Bhir mound (Taxila) in Pakistan. Probably pre - Harappan reached in the eastern region Harappa and Ropar[15] and they went as far as the upper Doab. Recently the antiquity of Taxila has been pushed back to the pre-Harappan times. Here at Hathial a small mound "in the heart of Taxila, situated midway between the Bhir mound to the south and Sirkap to the north, contained evidence of a settlement dating back to the middle of the third millennium, and heither to unnoticed"[16]

Chronologically pre-Harappan settlements at Saraikhola and other sites in the adjoining area in Pakistani Punjab are earlier than those found in the lower Indus plain and may be dated around 3200-3000 B. C. This culture

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continued to flourish independently until the Harappans appeared on the scene sometime in the middle of the third millennium B. C. It appears that their penetration in the Indus Valley forced a sizable population of the pre- Harappans to move towards the east as far as the central Doab in Uttar Pradesh. Though there is no proof of any conflict between the pre-Harappan and the Harappans, possibly the Harappans applied force to occupy the area. There are clear traces of burning both at Kot Diji and Amri between the Harappan and the pre-Harappan habitational deposits. This evidence supports our contention obviously the cultural traits of the new commers affecting the earlier culture. Therefore, we find an overlapping phase at both sites before their actual occupation by the Harappans. An almost similar picture is available at Harappa too where a pre-Harappan phase precedes the Harappan occupation. In India its remains have been noticed at Kalibangan in Rajasthan, Banawali in Haryana and at many other sites including Ropar. At all these places the pre-Harappan occupation has the Harappan traits and is much later in date then the early phase of Saraikhola.

Even at Banawali in district Hissar, Haryana[17] the paintings and the incised design's appear nearer to Lal Qila than Kalibangan I, though in other matters it more or less resembles with kalibangan. Eastward advancement of the Harappans in the Sarasvati and Drsadvati Valleys and beyond would have been resisted by the pre-Harappans. Actually, this was an era of war and alliance. By this time the Harappans had come in contact not only with the pre-Harappans but with many other tribes and peoples. It is for this reason that we find their traits mixed with other elements at many sites including Dadheri in district Ludhiyana[18] Mitathal[19] in Haryana and with Ochro Colour pottery culture further east in the Upper Doab at Bahadarabad[20] and Ambkheri.

An extensive survey has revealed that the OCP settlements in the upper Doab are small in size, and situated at short distances, a few being only 4 or 5 kilometers away from each other. Most of these sites are along the tributaries of the main rivers like Kalinadi and Hindon. Among the important sites on Kalinadi are Atranjikhera, Lal Qila, Devalakhera, Chaundhera and Kiratpur. The last one has yielded a copper Hoard including a celt having an engraved star and one anthropomorphic figure[21] being smallest so far known.

Even outside Doab the sites have more or less similar distribution both in Haryana and Rajasthan. Atleast in south- eastern part of the latter state, particularly along the river Sabi, a tributatry of Yamuna about four dozen sites have been explored.[22]

These sites may be divided into three groups *viz.* (i) genuine OCP sites (ii) OCP sites with Harappan influence and (iii) Harappan sites with OCP influence. Alamgirpur on river Hindan in district Meerut is alleged to be a Harappan site, where several distinguishing characteristics of the Harappan Civilization while are missing, some traits of the OCP deposit including several pottery types incised decoration and painting tradition mostly confined to upper girth are present.[23] Almost similar picture is also present at Bargaon[24] a site on the right bank of Maskara, a tributary of Yamuna. However, here the OCP traits dominate the complex. The situation at Ambkheri[25] is different. Here while the Harappan traits are very limited, decorative devices of painting and incising the pottery, a common feature at Atranjikhera and Lal Qila are missing. Bahadarabad[26] also exhibited almost similar evidence. However, Ahichchatra, Hastinapura.[27] Atranjikhera[28] Saipai and Lal Qila[29] in the upper Ganga-Yamuna Doab remained unaffected from the Harappan influence. Thus while sites like Alamgirpur, Ambkheri, and Bahadarabad are later those unaffected by the Harappans are earlier.

A careful study has revealed that the so called OCP deposit, particularly that found in the Upper Doab, is nothing but an extension of the pre-Harappan culture[30] found in Pakistan, particularly in the northern part. The pottery of Sothi (Rajasthan) also indicates common affinity. Their distinctive features are a fine body and short headed or everted rim. Most of the pots are squat and globular and of medium size. Many of them are neckless and rimless and have a wide open mouth. The painting is confined almost exclusively to the upper girth of the pot and is characterised by the presence of the neck and rim bands. Common painted motifs in-

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clude loops joining a horizontal line round the neck, triangles both solid as well as hatched, checked pattern, floral designs and stylized animals. It may be recalled that the cattle-motifs on pottery were very common in Iran, Afghanistan and Baluchistan from fourth millenium B. C. to second millennium B. C. However, at Amri animal representations do not appear before the last phase (I-D) of the pre-Harappan period.

As at Amri, a complete bull figurine has also been found at Lal Qila painted on a globular pot. Though in detail they differ, stylistically both appear to belong to the same tradition. Possibly Lal Qila spcimen is closer to Mehi and Kulli tradition which has a big face and big disc like eyes. The pre-Harappan tradition includes the depiction of snakes and goat like motif as found painted on the pottery of Lal Qila. Likewise the two terracotta female figurines found at Lal Qila have no parallel anywhere in the Ganga Valley or in the Harappan complex and possibly have their link in the North-West region referred to above. In addition to these the settlement pattern of the OCP people and those of the Harappans were almost similar.

The above analysis suggest that Harappan penetration in the Indus region forced a sizeable population of the pre-Harappans to leave their home and more eastward as far as the Central Doab. This would indicate that the Harappans might have applied force to occup the area, but no proof of any conflict is available. However, their are clear traces of burning both Kot Diji and Amri between the Harappan and pre - Harappan culture periods. It has been observed that before the actual occupation of these sites by the new commers their cultural trait had started affecting the earlier culture at these sites as well as at Kalibangan.

All these material evidences as well as the literary accounts, epigraphic records, linguistic study and flora and fauna data lead us to inter that the pre-Harappans and the OCP people were one and the same people who were none else than the Indo-Aryans.[31]

In this context following facts are worth considering :

1. The pre-Harappan and the OCP people seem to be the early Aryans whose eastern settlements (OCP deposits) were extensively washed away some time in the middle of the 2nd millennium B.C. by a great deluge.[32] *Śatapatha Brāhmaṇa*[33] perhaps makes a reference to this flood in which Manu is said to have been the lone survivor. There is no reference to this deluge in the *Ṛgveda,* though referred to in the latter Vedic texts including the Atharvaveda, *Mahābhārata*[34] *Matsya Purāṇa*[35] and *Bhāgavata Purāṇa.*[36] It indicates the sudden end or a great setback to that culture. It may be recalled that the great city of Mohenjodaro came to an end due to sudden swelling[37] of the Indus (Sindhu) its estuary was blocked due to excessive silting. Probably the deluge referred to above occured simultaneously. Perhaps violent seismic action, causing heavy flood and incessant rain, was responsible for it. At Lal Qila evidence of seismic disturbance is visible. While generally the habitational deposit is roughly I to I.5 m. thick, at one place it has sunk as deep as about 3 m. with its floor, etc. in an unusual way. This catastrophe, as seems natural, would have forced the survivors to move to different areas in all directions to explore suitable places to resettle. Those who went towards west carried the memory of this horrible flood with them. This is how probably the story reached Babylonia and Greece and is preserved in the Biblical account.

2. *Sarasvati* was the most popular river during the *Ṛgvedic* times on the bank which several hymns, particularly of *X mandala* were composed. We also know that decline of mature Harappan Culture, as is indicated by the site of Kalibangan was mainly due to drying Sarasvati. The Sarasvati Valley has mainly yielded remains of three protohistoric cultures- pre-Harappan, Harappan and PGW. The sites of the last culture are of much later date and sometimes are found in the dry bed of *Sarasvati* itself. If appears that by that time this river had disappeared and the PGW culture had no link whatsoever with it so far the Harappan Culture is concerned, it cultural milieu is urban of Aryan as described in the *Ṛgveda.* Thus so called pre-

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Harappan of the Sapta-Sindhava region appear to be the early Aryans.

3. On the basis of linguistic affinity[38] between the language of the *Ṛgveda* on one hand and Persian, Greek, Latin, Teutonic, Celtic and Slavonic on the other, it has been presumed that the ancestors of their present speakers had once a common home from where they migrated to different regions. While this argument seems convincing, the theory propounded by some scholars, including[39] Giles, that such a home was somewhere in the west, most probably in Europe in Hungary, Austria and adjoining regions, is not so logical. This suggestion is based mainly on the clay tablets of about 1400 B.C. discovered at Boghaz Keui which record a treaty between the kings of the Hittites and Mitanis in the name of "ilani Mi-it-ra as-si-il (ilani) Uru-w-na-as-si-il (ilu) In dar (ilani) Na-sa-a- (t-ti-ia-a) n.na...." corresponding to the *Ṛgvedic* gods *Mitra, Varuna, Indra* and the two *Nasatyas.* The occurrence of the names of these deities in the inscriptions of Asia Minor, the Sanskritic names of some Mitani Princes mentioned in the famous letter from Tel-el-Amarna and a preconceived notion, based on[40] suggestion, that the earliest date of the *Ṛgvedic* Aryans in India was around 1200 B.C. about two hundred years later than the Boghaz Keui records, led some scholars to trace the Aryan movement from west to east. It is a strange conclusion. Evidently the names as given in the clay tablets are corrupt forms *(tadbhava)* of the original *(tatsama)* names as found in the *Ṛgveda.* It is well known that a word assumes a corrupt form gradually at a much later date and the process is never in the reverse direction. Thus, the names as they appear in the Asia Minor records, are later than the Ṛgvedic reference. As has already been referred to, the Aryans of the Sapta Sindhava had migrated gradually towards went as in other areas too.

4. The *Ṛgveda* attests the horse and the bull were favourite animals of the Aryans. Terracotta bull figurines as well as its painted representation on earthern pots have been found both at Lal Qila and pre-Harappan sites.

5. Most significant is the presence of a Horse *(Equus, Cabalus, Linn)* bone at Lal Qila, along with the bones of other animals. A definite evidence of a domestic horse also came from Surkotda[41] Harappan site in district Kachcha. Similar evidence were earlier reported from Mohan-jodaro, Harappan, Ropar and Lothal.[42] Earlier a coin equine teeth were reported Ranaghundai. Therefore, it is hoped that more evidence of horse would come in due course from the Harappan levels. We may, therefore, infere that domesticated horse became known to pre-Harappans (Aryans) and then to Harappans, or to both almost simultaneously.

6. Another interesting fact is related with agriculture and forestry.[43] Among the crops recovered from Atranjikhera, an OCP site in district Etah (U.P) referred to above are barley *(Hordeum Vulgare)* and gram *(Cicer arietinum)* and among the wood remains are chir (pinus roxburghii). All these three had their link in north-western region including parts of Iran, Afghanistan and Pakistan. Since there is nothing common between the OCP deposit of the Ganga Valley and Harappa of the Indus Valley, except barley it will be rash to presume that the barley in the Ganga Valley came from Harappa. During the last three decades evidence of early wheat and barley cultivation has come to light from Central Asia[44] Iran,[45] and Afghanistan.[46]

   It is possible that the carriers of the barley seeds passed through the Khyber Pass and collected the chir wood on their way to India. The tall conferous tree of chir grows mainly on the hills and mountains of the Indo-Pakistan region and spreads north-west into Afghanistan. As far as gram is concerned, its cultivation might have spread to southern Turkmenia along with that of wheat and barley and from there it reached India upto Doab region via Iran and Afghanistan. The chir most probably was used for certain rituals which included the practice to burn incense, because burnt chir wood gives fragrance, specially the pieces with high resin content.

7. As far as the dates of this early Aryan culture is

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concerned we have the Thermoluminiscent dates[47] of twelve sherdsfrom Atranjikhera, Lal Qila, Jhinjhana, and Nasirpur which reveal that OCP was not only contemporary with the pre-Harappan and Harappan cultures but continued to survive for a few centuries even after their end. The earliest date at these sites is 2280 B.C., 2030B.C., 2650 B.C. and 1500 B.C. respectively. Outside the Doab the OCP level of Jodhpura may be pushed back to about 2700-2800 B.C. as its upper level has been placed between 2500 and 2200 B.C. by 14 C determinations.[48] It has already been referred to above that at Saraikhola the pre-Harappan Culture began around C. 3200 - 3000 B.C. On the basis of these evidences the early Aryans may be placed between c. 3200 - 1500 B.C.

8. It is noteworthy that these sites are located within the Sapta-Sindhava[49] region described as the homeland of the Ṛgvedic Aryans. Since the Ṛgvedic Aryans were familiar with Ganga in the east, it may be presumed that in the eastern region their settlement had grown mainly on the banks of Sarasvati[50] and *Drisadvati* [51] and in the Upper Doab region.

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Iron Age Cultures of Western Uttar Pradesh

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Western Uttar Pradesh may be identified with the upper Ganga plain for the present study. In the west and south it is bounded by the Yamuna. In the east the region extends beyond the Ganga upto 100 m. contour which approximately coincides with the Allahabad Fyzabad railway line, and which has been taken as the demarcation line between the upper and middle Ganga plain[1]. It incorporates within its bounds the divisions of Southern Kumaun, Meerut, Rohilkhand, Agra, Allahabad, Lucknow and Fyzabad. The region is drained by two major rivers the Yamuna and the Ganga and their tributaries such as Hindon, Muskara, Solam, Kathnala, Krishna, Kalinadi, Ramganga and Ghaghra. It is a sub-humid region between the dry plains of Punjab, Haryana and Rajasthan and the humid region between middle Ganga plain; reciduous forests and shrubs forming the vegital cover. The soil consisting of Bhangar and Khadar are almost homogenous.

The present paper* attempts to discuss and define the various stages in the cultural development of the region. In the present context the basic issues raised is not to debate the origin of iron technology in India in general and upper Ganga plain in particular but to make an attempt to try to understand the economic and cultural aspect of the early iron age phenomenon. It may also be desirable to give a brief sketch of the pre-iron protohistoric cultures of the region so that the introduction of iron when it does take place may be best comprehended.

The first tangible colonisation of the region begins after the evolution of copper-bronze technology. It is during this protohistoric period, characterised by the pre-Harappan. Harappan and OCP-Copper Hoard syndrome that a large number of settlements are formed to have come into existence. During the last two decades more than hundred sites have been explored and some have been excavated in this region. The significant ones throwing light on the cultural matrix of the region and beyond are Alamgirpur, Hastinapur, Hulas, Ghinghana, Bahadrabad, Allahpur, Kaseri, Jakhen, Atranjikhera, Sorakh, Mathura, Balishwar, Purana Qila, Khalana, Ahichchhatra, Kampil, Kannauj, Pariar, Sringverpur, Kausambi and Sravasti, besides Jodhpur and Noh in Rajasthan.

Broadly speaking, the excavations have indicated that the settlements can be classified as (i) Harappan sites with OCP influence, (ii) OCP sites with Harappan influence and (iii) OCP sites without Harappan influence. T.L./carbon dates from Jodhpura, Ghinghana, Nasirpur, Lal Qila and Atranjikhera are taken as reliable it may be presumed that the colonisation of the region was first started by the OCP people some times between 2800-2600 B. C. A very wide chronological time bracket from 2800 B. C. to 1200 B. C. determined for this culture may be taken to mean that the culture might have

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passed through a long process of evolution and transformation. Which is of course not attested at any one particular site. It also appears that during the hay day of the Harappans the northern part of this region beyond Bulandshahar was reduced to the position of Harappan hinterland.[2] T. L. date for Nasirpur ranging between 1500-1180 B.C. may be taken to imply that probables the association of OCP and copper hoards was a phenomenon which took place during the later phase of this culture. Recent excavations at Fatehpur Sikri by Sankar Nath has revealed two phases of the OCP culture intervened by a flood borne sandy deposit. Finally a deluge[3] of great magnitude became instrumental in the decline of this culture when every thing perished and settlements were deserted.

It is desirable to describe the cultural sequence of the region in order to comprehend properly the situation in which iron was introduced. It is:

1. The excavations at Hulas[4] and Alamgirpur[5] and Ropar[6] indicates that the Harappan culture was succeeded by the painted Grey Ware (PGW) with a distinct break between the two.
2. Archaeological evidence from Hastinapur,[7] Ahichchhatra,[8] Jhinghana,[9] Kaseri[10] attests that OCP is succeeded by the PGW, after a gap.
3. Excavations at Jodhpura,[11] Noh,[12] Jakhera,[13] Atranjikhera,[14] Pariar[15] and Sringverpur[16] further corroborates that PGW as preceded by PGW with a gap in between, but with the difference that immediate predecessor of the PGW was unpainted black-and-red and black slipped ware which in turn was preceded after a gap by the OCP. An overlap between BRW and PGW is also attested at these sites.
4. Besides the above mentioned sites with one or two exceptions PGW is reported to have been succeeded by the NBP ware with an overlap, at Sonkh,[17] Mathura,[18] Bateshwar,[19] Kaseri,[20] Allahpur,[21] Khalaua,[22] Purana Qila,[23] Kannauj,[24] and Kampil.[25]

It is also desirable to recall here that the present author has proposed on the basis of evidence from Ahar[26] that the beginning of iron in India took place about 1600 B. C. This view has been accepted by the scholars.[27] The present authors view the iron technology[28] has also further been corroborated.[29] There are additional evidence available from the excavations at Nagda, Eran and Dangwada[30] to conclude that by the closing years of the Malwa chalcolithic culture. (1300 B.C.) iron became well known.

Regarding the introduction of iron in the upper Ganga plain it may be observed that the available archaeological evidence from the excavated sites in the region and beyond leaves little doubt there was a wide and extensive use of iron in the Painted Grey ware levels. The profusion of iron in the PGW levels suggests a clear probability of its effective beginning in the earlier Black-and-red ware stage.[31]

Iron in Pre-PGW context

Iron in the form of 'Shapeless iron pieces' has been reported from Period II at Noh[32] characterised by the occurrence of black- and-red, black slipped and Red wares. Iron slag has also been reported from the corresponding levels from Jodhpura.[33] From Kausambi[34] also `small fragments and shapeless bits' of iron has been reported from the Pre-PGW levels. But, no iron object could be formed at Jakhera II Atranjikhera II, Pariar II and Sringaverpur II, in the corresponding horizons. However, the most significant evidence about the occurrence of iron in the pre-PGW levels comes from Jakhera and therefore a detailed treatment is necessary.

The silt of Jakhera, locally known as Kusak (27° 51' and 78° 41' E.) is situated on the left bank of Kalinadi and is about 8 km. to the north-west from Kasganj in Etah district. Here period I and II are characterised by the occurrence of OCP and Black-and-Red ware respectively. Actual habitation starts at the site in Period II in the form of a small village settlement. The cultural assemblage is characterised by the occurrence of unpainted Black- and -red, Black slipped and Red Wares, wattle-and-daub horses oval and open hearth oval in shape. Antiquities recovered from the deposit of this period included langed and barbed bone arrowheads

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bearing incised circlet design, a bead Jasper and pottery discs. No copper or iron object was found.

Iron Age I: Proto PGW phase

The next period III A (Proto-PGW phase) is marked by the introduction of iron and tradition of painting on pottery, comprising of black-painting on various shades of red, black- and-red and black slipped wares. Painting consists of parallel linear motifs. The frequency of painted pottery is very small. The bulk of the pottery complex continues to remain as found in the earlier Period II. Some of the painted and non painted pottery, in form, fabric and surface treatment show affinity with the pottery of Ahar and Malwa chalcolithic pottery. Black painted Black-and-Red pottery has been reported from Ahar also. This leads us to conclude that the impetus for the introductions of iron as well as painted pottery tradition has been desired from the region of Malwa, where iron technology was already known as indicated earlier (Nagda, Eran and Dangavada). Independent origin of iron in this region is thus ruled out.

Excavations have revealed oral and circular house plans marked by post-holes. The floors though well laid were found sloping towards the centre. On one of the floors few bones, a burnt brick with finger marks, a geometrical terracotta object along with few pottery pieces were found to indicate a ritualistic setting. In another trench a U shaped underground chulha with two openings on the back and two circular deep pits infront may have served the purpose of furnace as well. In yet another trend a pollen was discovered which yielded a small piece of unbaked pottery.

Antiquities recovered indicate a much greater material prosperity in this period than that of Period II. Metallic objects found included 19 of iron and 2 of copper. Identifiable iron objects comprised hoe, sickle, spearhead, ring, rod and un-identifiable lumps. Copper objects included a bangle piece and a rod. This sub-period is also marked by profusion of bone objects which were probables badlly manufactured. Bone objects included, combs, decorated and incised pendants and missor handles hairing tini polish besides numerous kinds of arrowheads and points. Sands toner balls and beads of carnelian, agate, jasper and quartz were also found. Terracotta objects included ghata shaped beads, spindle whorls, gamesmen, balls, discs and geometrical objects. That these people were involved in community work is indicated by the discovery of a water-channel dug probably to living river water closer to the habitational area. Another significant point to be noted here is that the area of the settlement increased to a considerable extent representing growth in population, as compared to the earlier period.

Probably the lower deposits at Atranjikhera and Allahpur, wherein the Black-and-Red and Black slipped pottery predominated, may represent a similar prote-PGW levels at these sites.

Iron Age II: Mature Painted Grey Ware Period

This phase is represented by Jakhera III B, Atranjikhera III, Hastinapur II, Ahichchhatra II, Alamgirpur II, Allahpur I, Hulas II, Kaseri II, Khalaua I, Baleshwas I, Sonkh I, Mathura I and Kampil I.

The credit of ushering in large scale settlements in the upper Ganga plain would go to the PGW people who used iron technology to their advantage. Iron objects used by the PGW people may be classified as (a) weapons used for warfare, hunting and fishing such as arrowheads, spearheads, daggers, lances and fish, hooks, (b) house hold objects like nails, pins, needles, knives, clamps, rings bangles and tongs, (c) craft tools like adze, axe, chisel, borers etc. (d) objects used in agricultural operations, such as, spade, sickle, hoe, plough ochre etc.

That the PGW people were well up in the manufacturing of iron objects is evidenced by as many as 135 specimen from Atranjikhera and 127 objects from Jakhera, besides many chunks of slags and ingot humps. From Jodhpura comes the evidence of two furnaces from the early levels of PGW period. These furnaces were of open type and provided with bellows as indicated by the process of holes. Smelting was done without flux. Of the two furnaces one was used to extract the bloom

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and the other for heating during the forging. Chunk of haematite was also found near these furnaces. A forging platform was also found infant of one of the furnaces. O.P. Agrawal who examined four iron specimen from Atranjikhera, 'it appears these objects were first made of wrought iron and were later on carburised by some technique whereby the surface or the zone nearer to the surface turned into carbide. This happens when the iron object is kept on charcoal bead for long time and high temperature'.[35]

The most significant socio-economic impact of the discovery of iron technology was that it promoted the growth of specialised professional classes such as smiths, carpenters, agriculturists, bone object makers, potters, manufacturers of semi precious stone objects by providing them specialised tool kits. This led to increased agricultural[36] and industrial production[37] both in variety and quantity, resulting into greater commercial activities and trade.

Besides iron and copper industries, prosperous glass, textile, agricultural and bone industries are every well attested in PGW period. Agricultural tools of iron facilitated deep furrowing of hard alluvium and works of artificial means of irrigation through wells and canals water channels.

With the help of specialised tools bone industry of the proto PGW and PGW periods grew by leaps and bounds. Flourishing local bone industry is attested at Allahpur, Jakhera and Atranjikhera, where plentiful raw material, unfinished and finished objects have been reported. The total yield of bone objects not only indicates expansion in the volume of production but also its variety which included not only tools and weapons but exquisitely finished and decorated items of luxury goods and ornaments reflecting the artistic taste of the users.

In the field of science and arts Jakhera has made significant contribution our knowledge about the PGW people. Unique terracotta geometrical objects and incised intersecting circles design on a grey ware sherd presupposes the knowledge of geometrical science. Decorated terracotta human figurines not reported from anywhere else and animal and bird figurines are unique examples of there plastic art.

Expansion in the size of the old settlements and founding of new daughter settlements such as Allahpur, Kalaua, Mathura, Baleshwar, Purana Qila, Kampil and many others during this period is indicative of population growth and large scale closer settlements, representing intensive colonisation of the upper Ganga plain.

Although no idea of the lay out of a PGW settlement from the meagre data it is interesting to note that mind-bounds circumscribing a part or entire settlement are attested at Jakhera, Atranjikhera, Hastinapur, Kampil and Ujjain. These constructions would have involved community effort under some kind of political authority. If so we can presume that these settlements were performing the functions of urban centres during the PGW period.

Iron Age III : NBP Ware Period (700-100 B.C.)

The upper Ganga plain emerges into the third phase of the Iron Age with the introduction of Northern Black Polished ware, by about 700 B. C. or earlier. Elsewhere, we[38] have classified the N. B. P. ware period into two phases.

Phase A: This phase or the earlier phase is characterised by the continuation of PGW in disminishing proportions along with its shapes and associated ceramic complex, in the upper Ganga plain and the continuation of the Black-and-Red, and Black-slipped wares in the central and lower Ganga plain. In this phase the NBP ware is found in riching number and finer variety. Certain new shapes like flat based bowls (miniature) and dishes with convex sides etc. are introduced in grey and red fabric. It is also marked by the absence of mudbrick and burnt brich structures writing and coins. This phase is represented by Jakhera IV, Ahichhatra II, Atranjikhera IV A, Sravasti I, Prahladpur IB, and Rajghat IB, and is about at Hastinapur probably covered by the gap between Periods II and III.

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Phase B: This later phase of NBP ware is characterised by the absence of band A and PGW in upper Ganga plain, and covergence of sonik new forms like Ahichchhatra 10 A and similars carinated handi etc. In this phase NBP ware occurs in lesser frequency and is generally thicker in fabric. It is in this phase that inscribed seals and sealings, punch-marked coins, mud brick and burnt brick structures, ring wells are generally found. This phase is represented by Hastinapur III, Sravasti II, Atranjikhera IV B, and Prahladpur IC.

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Chronology of Earliest Indian Coins : Stratigraphic Evidence & Scope of Investigation*

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The area of investigation is limited to the Uttar Pradesh which was in the beginning of the early historical period a part of Aryavarta / Brahmavarta or Madhyadesa or *Uttarapatha* and comprised the sacred and highly civilized areas of the *Antarvedi.*

The first urbanisation of the early historical period witnessed the emergence of a definite and regulated currency system which has been represented by the silver and copper punch - marked coins and uninscribed copper cast coins, the former having hundreds of symbols with irregular shapes and the latter with limited number of symbols and mostly square, rectangular or circular in shape. The techniques of minting the two types of coins are totally different. Both of these coins are associated with the emergence of the Northern black polished Ware. The traditional date for the beginning of NBPW is still supposed to be c. 600 B. C. Although attempts have been made to push back this date to the 8th century B. C. in the recent times on the basis of 14C and thermoluminiscence datings. The antiquity of coinage may also go back accordingly.

Parts of modern Uttar Pradesh were included in the four most powerful ancient states of the time of Buddha, i.e. Kosala, Magadha, Vatsa and Avanti, besides which the areas of other states of 16 great janapadas like Kasi, Nalla, Panchala, Surasena and Kuru also included some parts of modern Uttar Pradesh. The Pre-Mauryan states of the Sakyas of Kapilavastu, Moriyas of Pippalivana, Koliyas of Ramagrama, Kalamas of Kesaputta, Bulis of Alakappa, Bhaggas of Sumsumaragiri - all seems to have ruled in the present boundaries of the Uttar Pradesh in the time of Buddha. The growth of urbanisation in this area had given birth to several greatest cities of the country like Hastinapura, Ahichchhatra, Kampilya, Sankasya, Mathura, Ayodhya, Sravasti, Veranja (Atranjikhera), Kausambi, Kasi, Kapilavastu and many other nagaras, nigamas and putabhedanas, remains of which have been found in Uttar Pradesh.

The earliest Indian coins are uninscribed and are represented by two groups of punch- marked and cast varieties. There have been discussions for over one century about the chronology of these coins, particularly basing upon their typology, literary references and study of symbols. Inferences have been drawn regarding relative chronology of the earliest coins but this problem must be settled now on stratigraphic grounds since it has become earlier in the wake of dating habitational deposits more scientifically than before. The above mentioned coins were issued for at least four centuries if not more and were current for a longer period. The

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problem of their relative chronology can be solved, perhaps, only by the archaeological evidence.

In past, a number of sites yielding these coins have been excavated in the Indian sub-continent and it is very much true that the excavators have dated the early historical phase on a hypothetical or rather presumptions basis of the span of time as 600 B. C. to 300 or 200 B. C. or 6th century B. C. to 3rd century B. C. for the deposits yielding these coins in association with the NBPW Ware. In the situation of new stratigraphical and other exploratory data we can reasonably alter the old views about the evolution of coins in India with settled chronology.

It would not be out of place to mention here that the most powerful kingdom among the 16 great states of the time of Buddha was Kosala in the beginning whose capital Sravasti (Sahet-Mahet) has still not been excavated horizontally and the worst part that we do not have any 14 C date from the site.[2] Curiously enough, the *Jetavana* was located here in the time of Buddha which was purchased by *Anathapindka* by covering the land with *Karshapanas.*

Coming back to the point, while dating a particular deposit in the excavation on the basis of coins, it should be done only when the exact antiquity of the coins are established.

The occurence of a particular variety of coin in a strata will prove its circulation in particular period of the strata, but if the same variety of coin is found at the same site or elsewhere in a relatively lower strata it may prove the period of its issue. This principle can apply for punch - marked and uninscribed copper cast coins, having hundreds of symbols and number of varieties. Both of them, being uninscribed and not clearly referring to a particular state, dynasty, ruler or people, became universal and remained in circulation centuries after their manufacture might have stopped.

The occurrence of coins in different layers of thick deposits of one period may help in establishing relative chronology and this may throw more light on the inscribed coins of the period following Mauryas and preceding Kushana when a number of rulers, tribes and republics issued independent currencies. The rulers with Mitra, Deva, Ghosha or Datta ending names are known from the inscribed copper coins at different sites and typologically and palaeographically they have been studied but no serious attempt has yet been made to study them in their stratigraphical context.

I would like to mention here in brief about the specific indications from some of the important excavations in U. P. which throw light on the chronology and antiquity of the earliest coins of India. As against the popular beliefs, they show that uninscribed copper cast coins pre-date the Punch-marked coins, Punch-marked silver coins are earlier than punch-marked copper coins and symbols like crescent on three arched hill which are usually supposed to be Mauryan are pre-Mauryan in origin. Stratigraphic evidences from different sites mentioned below are almost consistently congenital and this can not be a more chance or coincidence.

The co-existance of Punch-marked and uninscribed copper cast coins is clear, but always it is believe that the latter appeared at a later stage, sometimes around 3rd century B. C.[3] Stratigraphical evidences indicated below may go against this supposition and prove a much earlier antiquity of the issue of uninscribed copper cast coins.

In the excavations of Kausambi (1949-50) 23 uninscribed copper cast coins were found in the lower levels, but there was no punch - marked coin.[4] The earliest uninscribed cast coin came from sub period I A. The chronology of the site was later revised after the excavations from 1959. In the excavations from 1957 to 1959.[5] In the earliest stratified coins came from sub-period II.5 (885 B. C. to 815 B. C.) and continued till sub-period III. 16 (125 B. C.to 45 B. C.) and these coins are all uninscribed copper cast coins. Among them the earliest piece represents elephant before standard and Swastika on observe and tree in railing, hollow cross, crescent on three arched hill and taurine on reverse. In the relative chronology it is evident from the occurence that circular pieces followed the square

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pieces as they are found only from sub-period III. 10 to sub-period III. 14.

There may be difference of opinion about the dating of the sub - periods but the evidences from Kausambi prove that punch - marked coins came into existence much after the emergence of uninscribed copper cast coins. As per the report, the silver and copper punch-marked coins have been discovered from sub-period III. 10 (C. 535 B. C. to C.465 B. C.) to sub-period III. 14 (C.255 B. C. to C. 185 B. C.). 4 Silver and 3 copper punch-marked coins and 14 uninscribed copper cast coins of different varieties were found and in this regard the observation of the excavator is important who believes that cast copper coins constituted the currency of the town, much before the introduction of silver money. But he also maintains that the absence of silver coins in the earlier levels may be accidental and further work in the Gangetic valley alone can establish the prior antiquity of cast copper coins over punch-marked silver coins.[6]

After a lapse of 30 years, now we are in a position to say that it was not mere accidental as similar evidences have come from other sites also.

Period III (Early 6th to Early 3rd century B. C.) and period IV (Early 2nd century B. C. to the end of 3rd century A. D.) at Hastinapur have yielded punch-marked and uninscribed copper cast coins. There are clear indications that both of them were contemporary and originated in the Pre-Mauryan times. One silver punch-marked coin came from an early level of Period III and one from Period IV. The only copper, punch-marked coin came from Period IV. Among the 8 uninscribed copper cast coins one is from surface but others from stratified deposits- 2 from early levels of period III, 3 from late level of Period III, 1 from an early level of Period IV and 1 from a late level of Period IV.[7] We may suggest on this evidence that both the coin types were contemporary although uninscribed copper cast coins was much in use and copper punch - marked coin came into existence much afterwards. This is further proved from other excavated sites like Atranjikhera.

Mathura Excavations of 1954-55 have given evidence that the period II (Middle sub-period) yielded cast square copper coins which are definitely uninscribed coins and the next (last of the sub periods) also yielded these coins.[8] The three sub-periods may range between a period after 6th century B. C. and before 2nd century B. C. as pointed out by the excavated (more precisely from the closing decades of 4th century B. C. to 2nd century B. C. as reported by Sri M. C. Joshi[9] after latest excavations conducted by the Archaeological Survey of India from 1973-74 to 1976-77). In the Sonkh Excavations (by Herbert Hartel between 1966-1974) chronology of the site was obtained mainly on the evidence of coins.[10] There in the levels 34 and 33 both punch-marked and uninscribed copper cast coins were found and the levels are assigned to the Mauryan period. In the following levels (32-31 and 30-29) besides punch-marked silver, punch- marked copper coins were also found suggesting there by that punch-marked copper coins are later in origin. Square copper punch-marked coins have been reported from period II at Mathura.[11]

In the Excavations of Sravasti, a total number of 24 coins (with the exception of a single piece) belonging to the period II have been found and all are copper coins. At least 5 uninscribed copper cast coins besides a few blurred pieces and a copper punch-marked coin have been identified. The punch-marked copper coin was found in the middle phase of the period II while the cast coin were found in early phase also.[12] Thus the Sravasti evidence also supports our view.

Regarding antiquity of uninscribed copper cast coins the indications are clearer from Antranjikhera, the site of ancient city of Veranja. Excavations conducted since 1954 which continued for many years have produced very important results. Much care has been given by the excavator on the scientific dating and a number of 14 C dates are available, on the basis of which the Period IV representing NBPW (600 B. C. to 50 B. C. has been subdivided into four phases:-

Phase A	-	600 - 500 B. C.
Phase B	-	500 - 350 B. C.
Phase C	-	200 - 200 B. C.
Phase D	-	200 - 50 B. C.

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Among the identifiable 12 coins of the period IV, 4 coins are from unstratified levels or surface. Among the remaining 8 coins, 2 are punch-marked silver (phase B) and copper(phase C) 4 are uninscribed copper cast coins (one each from A,B,C and D) and 2 are inscribed coins - (Phase D).[13]

On the one hand the evidence of occurrence of the uninscribed copper cast coins from all the four phases of period IV shows the popularity and circulation of these coins from 600 B. C. to 50 B. C. and on the other it indicates the antiquity of the uninscribed copper cast coin which goes back to 600 - 500 B. C. The occurence of these coins in phase A is not accidential as the coins are also found in the pre-Mauryan levels of phase B.

One more indication is there that the uninscribed copper cast coins are earlier than the punch-marked coins and also that copper punch-marked coin in the latest among them and belong to the period of the Mauryas. Detailed excavations like this at other sites too would provide more evidences in this regard.

While writing a note on the square uninscribed copper cast coin recovered from stratum 8 of period III B (600 B. C. to 200 B. C.) at Narhan (Gorakhpur District) which has elephant taurine, Swastika and Jayadhwaja symbols on obverse and tree in railing, taurine, crescent on hill and hollow cross on reverse (Variety 'K' of Allan's classification), T. P. Verma suggests "as the Mauryan silver punch-marked coins have five symbols on them and our cast coin (and several other cast coins also) bear only four symbols, these can be regarded, as pre-Mauryan i.e. in the fifth - fourth century B. C."[14]

A copper punch-marked coin was found in the stratified deposit of sub-period I B in the excavations at Prahladpur (District Varanasi).[15] Roughly the sub-period I B is assigned 500 B. C. to 163 B. C. The coin bears the symbol crescent on hill which has been usually supposed to be a Mauryan symbol by many scholars. This coin was found at the top of the earliest layers in this sub-period (layer 3 and 4). Layer 3 has an average thickness of 1.12 m. and layer 4 has 90 cm. It is from the layer 4 only that NBPW starts occuring at the site. It seems probable as per the calculated chronology based on stratification by the excavator that the top period of layer 4 where the coin was found may be dated somewhere around 400 B. C., though the excavator is silent about it. The evidence may indicate that crescent on hill symbol may belong to the pre-Mauryan times. The symbol is very commen on uninscribed copper cost coins which are already assigned above to the Pre-Mauryan age.

The above indications go a long way to elicit that uninscribed copper cost coins were the earliest monetary issues of Indian which precede punch-marked silver coins along which they remained in circulation for a pretty long time. The copper punch-marked money was a later appendage.

The premise enflods detailed investigation in studying the initial stages in the formation of state and society which could not be properly weighed in the scarcity of sources of a viable stratification of the sites.

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tions at Sravasti 1959, summary of result B. H. U. Varanasi, 1967) is not corroborated by any evidence and seems ambiguous since it is a well established fact that Sravasti, the capital of Kosala was flourishing as one of the greatest cities of India of 6th century B. C. and was an important centre of trade and political activities.

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The Regional Silver Punch - Marked Coins of Uttar Pradesh*

Nisar Ahmad

The silver punch-marked coins, which were manufactured in the early historical period that ran from 7th to 2nd century B.C. are scantily regional and largely universal, and notably in the northern part of our country, the regional issues preceded the universal currency. Interestingly, the regional silver punch- marked coins, which were issued in the 6th centuries B.C., continued to be minted perhaps till the end of the 5th century B.C. in certain regions. They have one to four bold symbols on the obverse, which were stamped generally by an individual punch or rarely by a single die; and, obviously, these primary symbols were the emblems of the issuing authorities. These coins also bear some small marks mostly on the reverse and scarcely on the obverse. The blank reverse of some of them testifies that these small marks were secondary in nature and they were placed as the test insignia during the course of their circulation. The metal of these coins contain attest three-fourth part of silver and the residue was consisted of the large part of the copper and the small amount of lead and iron. Interestingly a good number of the regional punch-marked coins are known from Uttar Pradesh, and its reason was that this tract comprising some of the adjacent area, in the earliest historical age, witnessed the existence of seven Mahajanapadas out of those. Sixteen of the country such as Kashi, Vatsa, Malla, Kosala, panchala, Surasena and Kuru, which emerged because of the economic potentials of this land. However, these coins have not been studied in totaly; and hence here an attempt is made in this direction.

The silver punch-marked coins attributed to Kashi are turned as Saucer or cup shaped coins in view of their shallow apperance that resulted due to the striking on the thin plan. They belong to three denominations- full, one-sixth, and one twelth weighing 64.1, 94.2, 14.4 and 7.2 grains; and, thus they appear to have represented 64, 9 and 4.5 ratti weights; the standards of forty-eights, eight, and four suggested by the scholars do not confirm to the known weights of the coins. The full coin have four symbols, referred to here as *A, B, C* and *D,* each occurs, clockwise, at top, right bottom, and left; and of them two *A* and *C,* identical in shape are impressed by the same punching - tool the remaining two, *B* and *D,* having a similar appearance, are distinct in form and big in size than the pair of the symbols (*A* and *C*). The symbol *B* was the principal symbol and hence it was represented on the all the three denomintions. It is composed of a central circle usually containing a dot and surrounded by six or seven branch like arms. The symbol *D* was second in import and hence it occurs on the first two denominations it is formed by branch like arms and, at times, it has a circle in the centre. All these symbois exhibit variations. Half of these

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coins bear secondary marks which range from one to six; these marks are punched generally on the obverse and rarely on the reverse. These coins contain 88 to 93.60 percent silver and hence they denote a prosperous condition of the State. Six coins of this type were first reported by Sri Nath Sah which were purchased by him from a dealer in Lucknow in 1940. In the same year a hoard of a hundred such coins was found from village Ramanagar (district Jaunpur); although only two coins could be procured as the Treasure Trove, and, according to Prayag Dayal, a dozen reached the Lucknow Museum indirectly. However, at present there are fifteen coins in this Museum. In all probability, the coins of Sri Nath Shah also belonged to this hoard; and these are sixteen coins in the Bharat Kala Bhavan which are said to have come from this hoard. Besides, this museum also keeps some coins of this type which are claimed to have been found from Bhabua. There are thirty such coins in the collection of Valdettaro (C.), and a few in the private collection. Scholars call these coins as adhyardha Karshapana or Adhyardha Vimsatika of 32 or 40 ratti but the coins of the 32 ratti were unknown in the period and nor the present coins confirm to the weight (40 + 20 = 60 ratti) of Adhyardha Vimasatika. Altekar (A.S.) considers them as the double Karshapana of 24 ratti but some of them weigh more than 48 ratti. Obviously they appear to have made on the different weight standard and in course of time this weight standard was gradually reduced.

The punch-marked coins of Kosala are found in large number and they form the paramount and dominant position in respect of the typological feature of this regions earliest coinage. These coins reveal fore series; almost all are linked by the use of a symbol formed by three serpantine around a circle or dot; the symbol is called tripada. The issues of Series I are round, broad, and thin in fabric; they appear to have been manufactured from the sheets. They measure from 0.9" X 0.85" to 1.25" X 0.9" and weigh between 40 and 43.8 grains, with an average weight of 42 grains. Thirteen coins of this series are kept in the Lucknow Museum. The issues of Serie II, known by a collection of 25 pieces by Durga Prasad from a dealer at Mathura, are of the medium fabric and rounded in shape. The coins of Series III are both square and round or rounded. Their weights vary from 35 to 44 grains with an average between 41 and 42 grains; and thus they confirmed to the weight standard of the earlier series based on 24 ratti. The coins of all these series have 4 bold and big individual symbols of the equal size on the obverse; constituting a distinct symbol pattern than that of the coinage of Kashi. Noticeably, the secondary marks, again unlike to those of Kashi, occur on the reverse. Interestingly, some of the reverse marked are punched so deeply on the specimens of series I that they made concavity towards the reverse and thus gave a convex shape to them, the use of term 'saucer' shape to these coins by the scholars is misnomer.

The coins of Series I bear three serpentine around a circle and some times around a dot. Their second symbol is of two shapes: (i) four arms surmounted by arch around a circle; and (ii) four arms surmounted by crescent around a circle. Hence they can be grouped into two classes. The coins of class I are more in number; and, they have serpentine around a circle. Their third mark is of three designs : (a) taurine; (b) four crescents containing a dot around a circle; and, (c) three hollow arms containing a dot. Thus they belong to three groups. The specimens of group A can be classified into two varieties as they contain its fourth symbol in two shapes : (1) three pairs of crescent around a dot; and (2) four crescents containing a dot around a circle. The coins of group C also belong to two varieties as they have hexagon by two triangles with a dot in centre, and a circle in square. The issues of Group C are again of two varieties as they bear frog, and bull facing to left. The coins of class II have serpentine around a circle or dot, and their and fourth symbols are hexagon with a dot and triskele with a dot in each hollow. These coins as they contain serpentine around a dot alike that occurs on those of the Series III, can be proposed to have followed the specimens of the class I in minting. They are of alloyed silver containing 75% silver, 24.6% of copper and 0.4% traces of iron and lead.

In Series II, a lot of 25 coins, obtained by Durga Prasad from a dealer at Mathura can be placed. One piece of

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this series also occur in the hoard discovered at Samiwala (distt. Bijnor). These coins have three serpentine around a circle, three hollow arms, crescent containing dots, and a pair of two spears shown in opposite direction. They contain one to twelve marks on the reverse; some of them had their appearance on the issues of Series I.

The coins of Series III are known from a hoard found at Paila (distt. Kheri) in 1922. It was originally consisted of 1245 coins but only 1014 could be secured. About 1930, Durga Prasad purchased 20 coins of this type from a dealer in Lucknow; perhaps they are the portion of the missing part of this hoard. He also makes a reference of the procurement of 25 such coins from the vicinity of Kanpur. A hoard of about 500 coins of this Series is reported from Sahet-Mahet (Sravasti). On these coins, the serpentines characterizing less curve around a dot is present. Their third symbol is of two shapes (i) taurine; (ii) and, taurine within shield. Hence they can be grouped into two classes; the evidence of the double obverse coins suggest that specimens of the class I bearing the former device for older. Their third symbol is hexagon with a dot in the centre; however, at the fourth place, there are two designs: (1) wheel: and (2) branches originating round a circle. The specimens of this class are sixteen in nuber. The coins of class 2 reveal two groups : (A) crescent containing a circle; and (B) elephant facing to right or left. The specimens of Group A bear the fourth symbol as follows : (i) branch of a tree ; (ii) tree; (iii) bull; and (iv) elephant. Those of Group B have this symbol as : (i) taurine; (ii) taurine within shield; (iii) bull; (iv) dog; (v) two circles and two arrows placed alternately; and (vi) pentagram. Thus this group constitute more varieties; and the predominating numbers of the last three varties, comprising 208, 282 and 470 specimens, denote them to have been the latest in the board.

Under the series IV, ten small coins obtained by Durga Prasad from a dealer at Lucknow and those of the Lotapur (distt. Unnao) hoard numbering 1,351 pieces can be kept. The coins of Durga Prasad are distinguished to have a bold symbol on the obverse and some small marks on the reverse. They are divided by him, on the basis of the obverse symbol, into three varieties : 1 Serpentines around a circle; 2. eye-lid; 3. three crescents surrounded by six semi - circles. The average weight of these coins is 25.2 grains; hence they appear to have been the *Ardha-Karshapana* of 32 ratti. Durga Prasad takes them as the issues of Magadha minted by Udai Bhadra. Notwithstanding, the symbol on the specimens of the variety 1 is the paramount mark of the Kosalan coinage; hence these coins appear to have been the currency of this region. The said scholar also ascribes the specimens of the Lotapur hoard to this series. Indeed, they confirm; to the weight standard of the half- Paṇas of 32 ratti. But Gupta identifies three obverse symbols as follows : (i) (four small ciecles and four dots alternately around a pillet; (ii) flower and our crescents and four small circles alternately around a circle. He also considers these coins as the issues of Dakshina Panchala. Unquestionably, the third symbol is known on the specimens of Series I of the Kosalan punch-marked coins. Further, the area of the district Unnao appears to have been included in the territory of this state. Conclusively we believe them Kosalan money and chrono as valley have interrened between 24 ratti. Regional and 32 ratti Imperial currencies or they were minted here contemporaneous to the early imperial punch- marked coins in Magadha.

The British Museum coins minted as the class III of the Early single Punch-marked coinage can be attributed to Surasena. These coins were collected by Cunningham and White Head. Allan holds their provenance as North or North-west India. However the present attempt is based on the discovery of a piece of the Cunningham's collection. These coins contain cat like animal on hill along with other associated symbols on the obverse, punched by a single die; their reverse is blank. Here two varities are distinguished : 1. fish with dots, or cresent containing dot above, sometimes taurine or triskle, or triskle with lotus flower, or faurine with a inverted triratna; 2. sun over cat. They measure 0.35 and 0.45 inch and weight from 21.5 to 28.3 grains; and as such these coins represent half Panas of 16 ratti.

Three British Museum coins, catalogued as class 6 under the early single type silver punch-marked coins,

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which said to have been minted in the northern part of the country, can tentatively be assigned to Panchala. These coins measure from 0.4 to 0.5 inch and weight from 17.3 to 20.2 grains; thus they were the half-panas of 12 ratti. These coins bear the symbol formed by four ovals and four taurines placed alternately around a semi-circle, on the obverse, which was impressed by a single die their reverse is black.

The coins of the Kuru Janapad are known from a hoard found at Shamiawala (teh. Najibabad, dist. Bijnor). It comprises 139 coins alongwith the remaining 4 blank pieces of the size of the coins and a number of fragmentary bits of scrap silver. Out of them, one coin belongs to series II of the Kosalan currency. The other 138 specimens are small in size and measure from 0.3 to 0.5 inch. They reveal an average weight of 25.3 grains and thus confirm to the weight standard of the Half-Paṇas of 16 ratti. These coins are mostly rectilineal, but a few are circular. They could be divided into 3 classes. Class 1, consisting 56 coins, have the figure of fish with 3 small dots, a small circle and a taurine-all placed below the fish, and show an average weight of 24.46 grains. Class II comprising 78 coins bear the figure of an elephant with dots and taurine facing left and right. These coins are grouped into 8 varities on the basis of the presence and absence of the rider. Their average weight is 25.83 grains. Class III, having 2 coins, contain the figure of bull facing to right with two taurines, and reveal the average weight of 24.75 grains. All these coins are stamped on the obvence by a single die; their reverse is blank. If we take the number of the coins and the average weight of the three classes into account, it seems that the coins of class III were the earliest and those class II, second in the order. The specimens of Class I were the latest in the hoard. Interestingly, these coins constantly contain good amount of silver : the analysed specimens of the class I and II reveal 80 and 79.6% silver respectively. Here the remarkable fact to be recorded is that the coins of the same variety were punched with 2 or sometimes with-3 similar but slight different punches indicating that the coins were stamped by several workmen at a time, each using a separate punch of the same design, but little different in execution. This testifies to the manufacture of these coins in more number at a time and inturn suggest to the great demand of these coins to accomplish the flourishing inter- state trade; and, the presence of the Kosalan coin corroborates to this surmise and as well as to the link between Kosala and Kuru via Bijnor.

The Coins found in a hoard at Mamadar (distt. Sidhi, M.P. are considered as the currency of Vatsa. These coins weight from 48 to 54.7 grains and contain 91.58% silver, 4.9% copper, 1.30% lead and 1.69% iron. They are divided into two Series as follows : 1. Two pairs of two identical symbols being formed of two crescents and two inverted bow with arrow around a circle containing a dot, and two identical pentagram; 2. a pair of two symbol and two different symbols. This hoard contains a coin of Kashi; and this fact indicates the existance of a line of communication between Kasi and South Kosala through this area. Further, the evidence of this hoard also shows the presence of a route from this area to Kausambi. However, this hoard lying with the Archaeological Survey of India is yet to be studied in detail.

Some coins obtained from Madhuri (near Bhabhua, Dist. Rohtasgarh) are attribed by Gupta to the domain of the Mallas. Nonetheless, a few years back, a hoard of the silver punch-marked coins is found at Narhan (dist. Gorakhpur). The coins of this hoard have sun, flower, four *chhatras* around a circle, four crescents around a circle and a cluster of small circles etc. on the obverse. At these coin, inspite of revealing some symbological affinities with other coins, they are distinguished to have regional peculiarities, hence we prefer to designate then as the currency of the mallas.

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Pl.1. Pot burial of Period I A, Nagwada, Surendranagar (Sonawane, V.H.)

Pl.2. Stone bead necklace with gold capped pendant (reconstructed), Nagwada, Surendranagar (Sonawane, V.H.)

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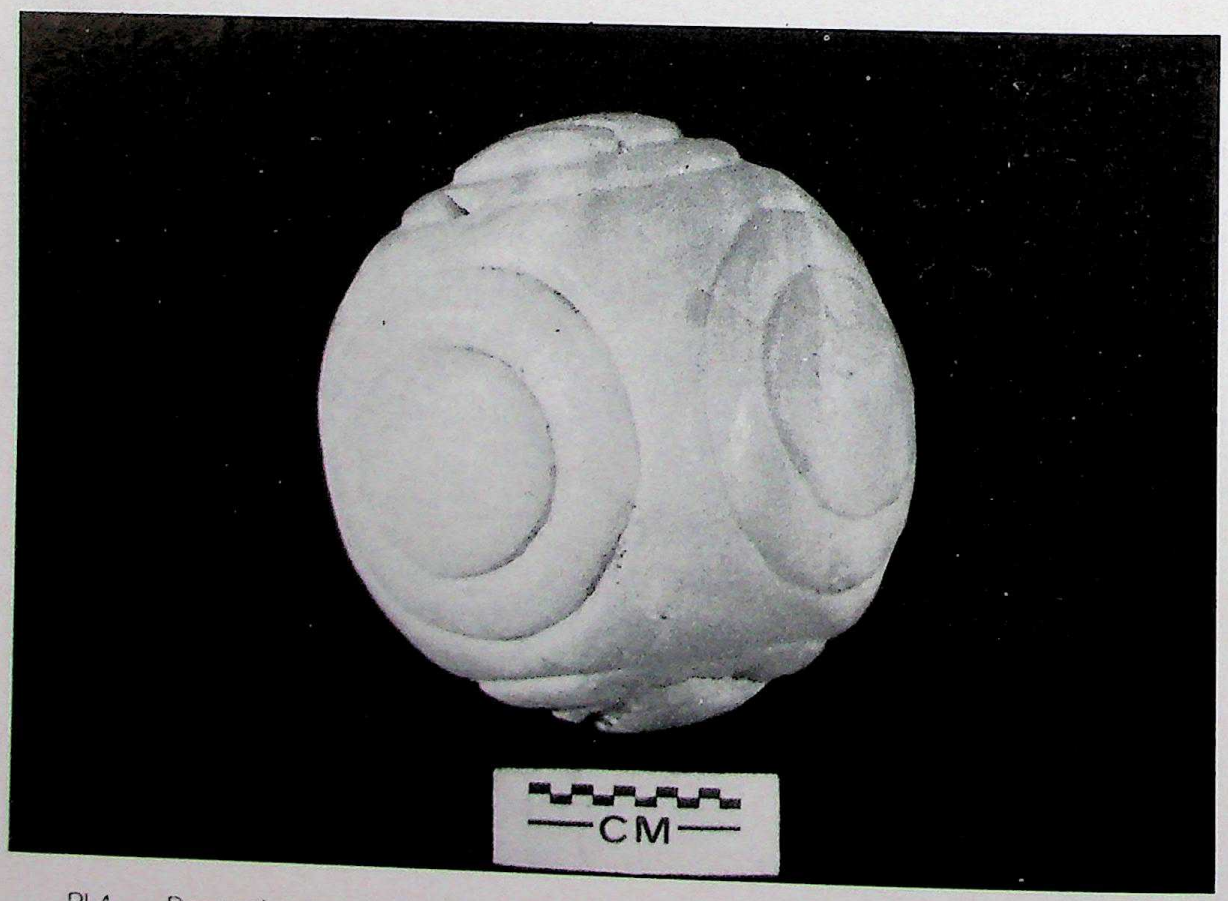
Pl.3. Inscribed clay sealing, Nagwada, Surendranagar (Sonawane, V.H.)



Pl.4. Decorative spherical shell object, Nagwada, Surendranagar (Sonawane, V.H.)

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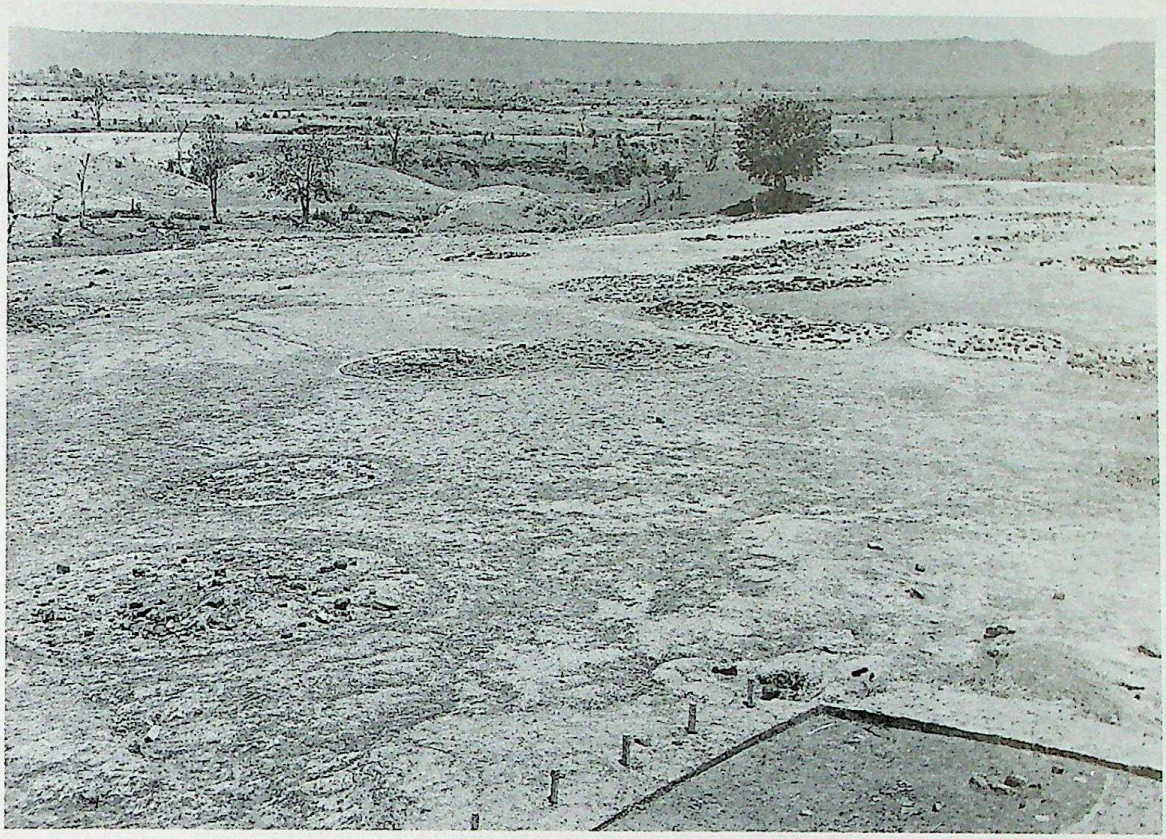
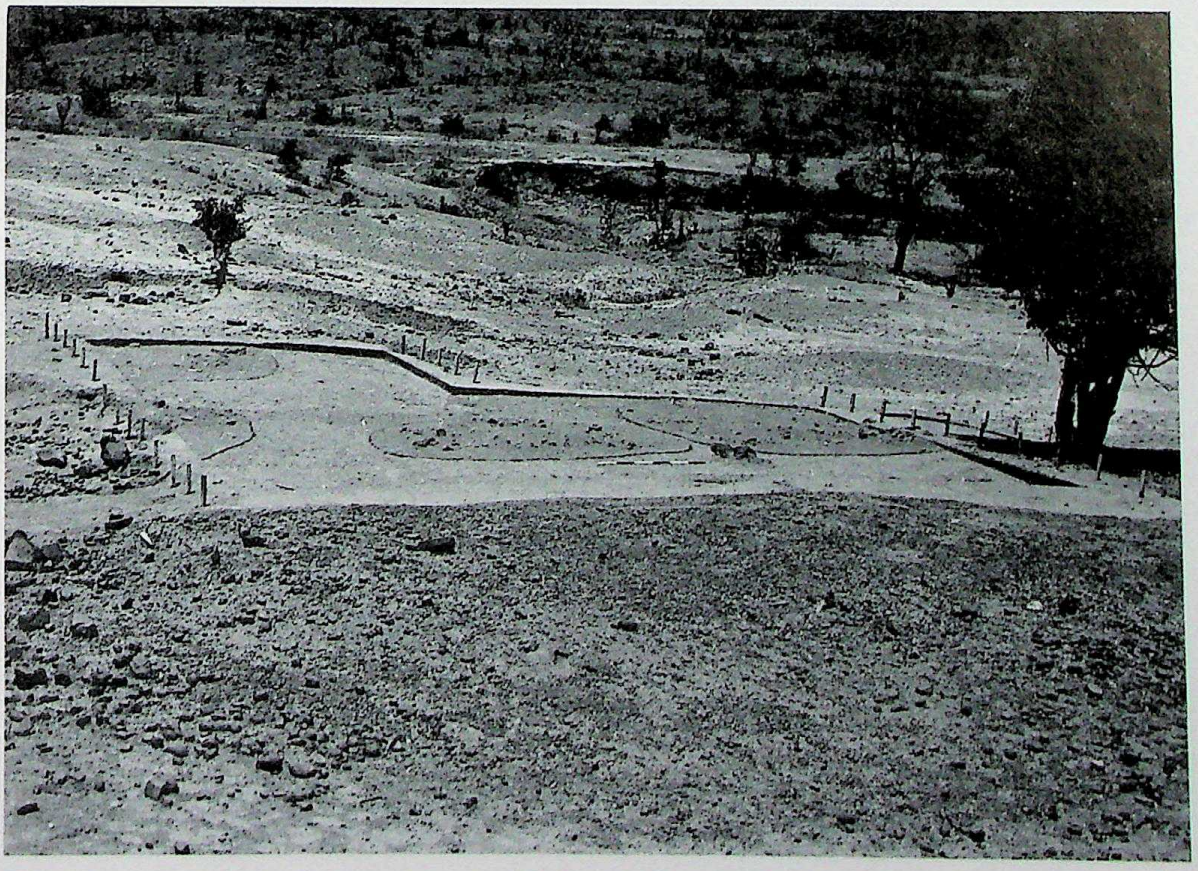


Pl.5. General view of the site, Magha, Mirzapur (Pal, J.N.)



Pl.6. General view of the excavated hut-floors, Magha, Mirzapur (Pal, J.N.)

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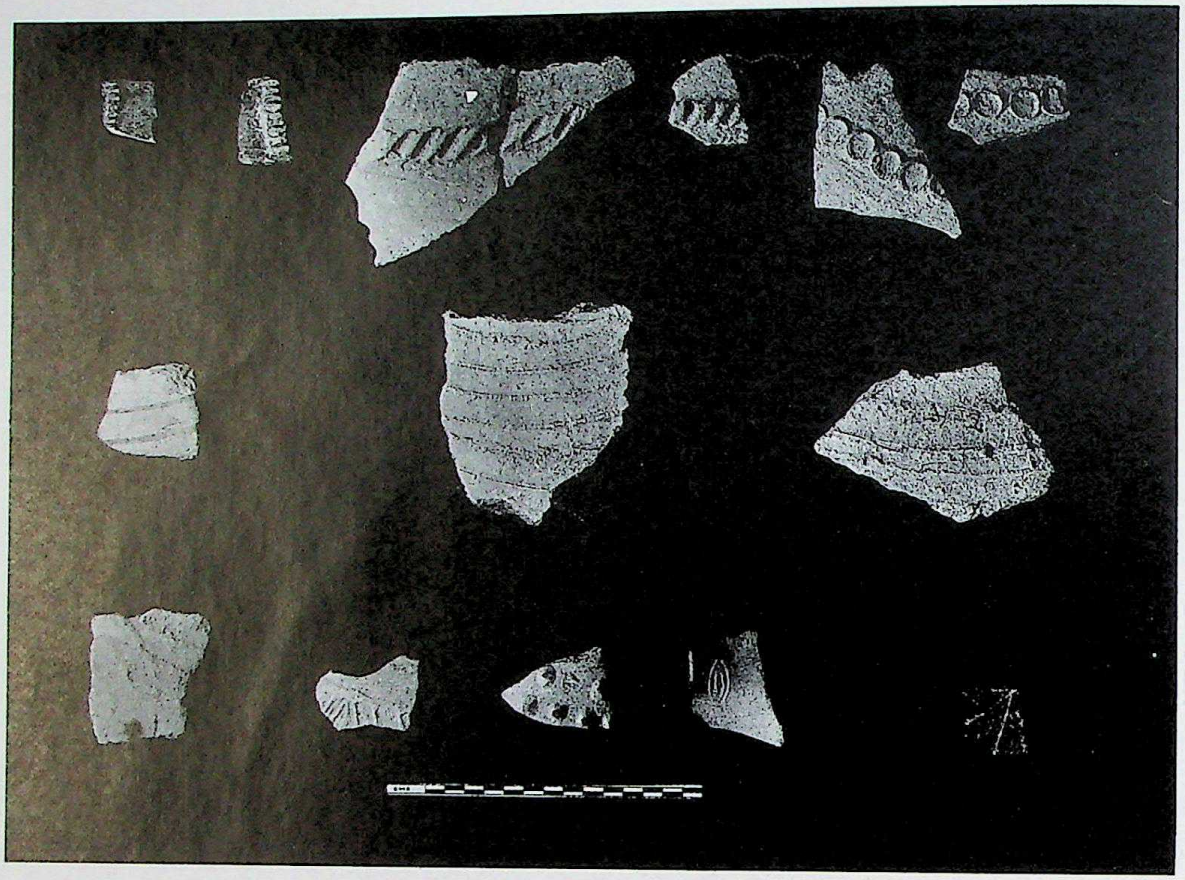
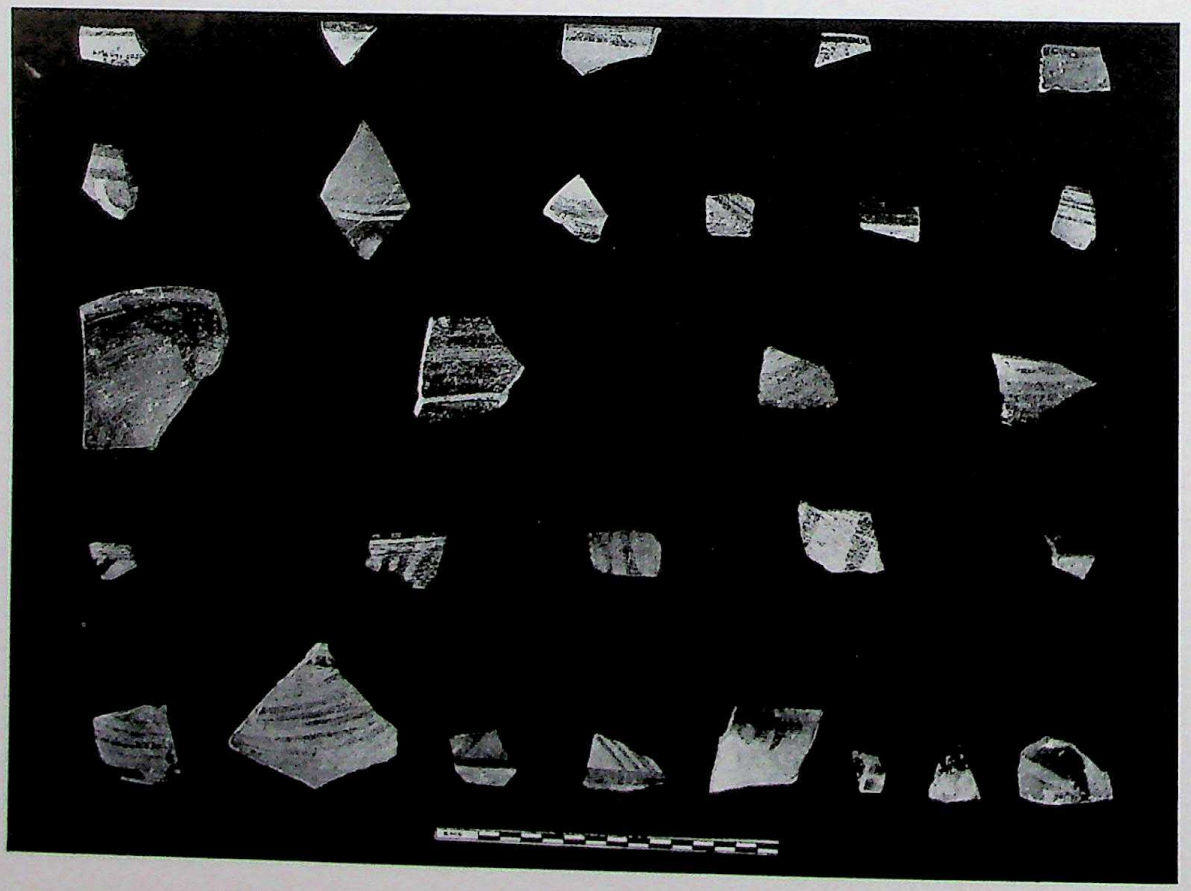


Pl.7. Applique, rippled, knobbed and graffiti marked decoration on pottery, Koldihwa, Allahabad (Pal, J.N.)



Pl.8. Black painted red ware, Koldihwa, Allahabad (Pal, J.N.)

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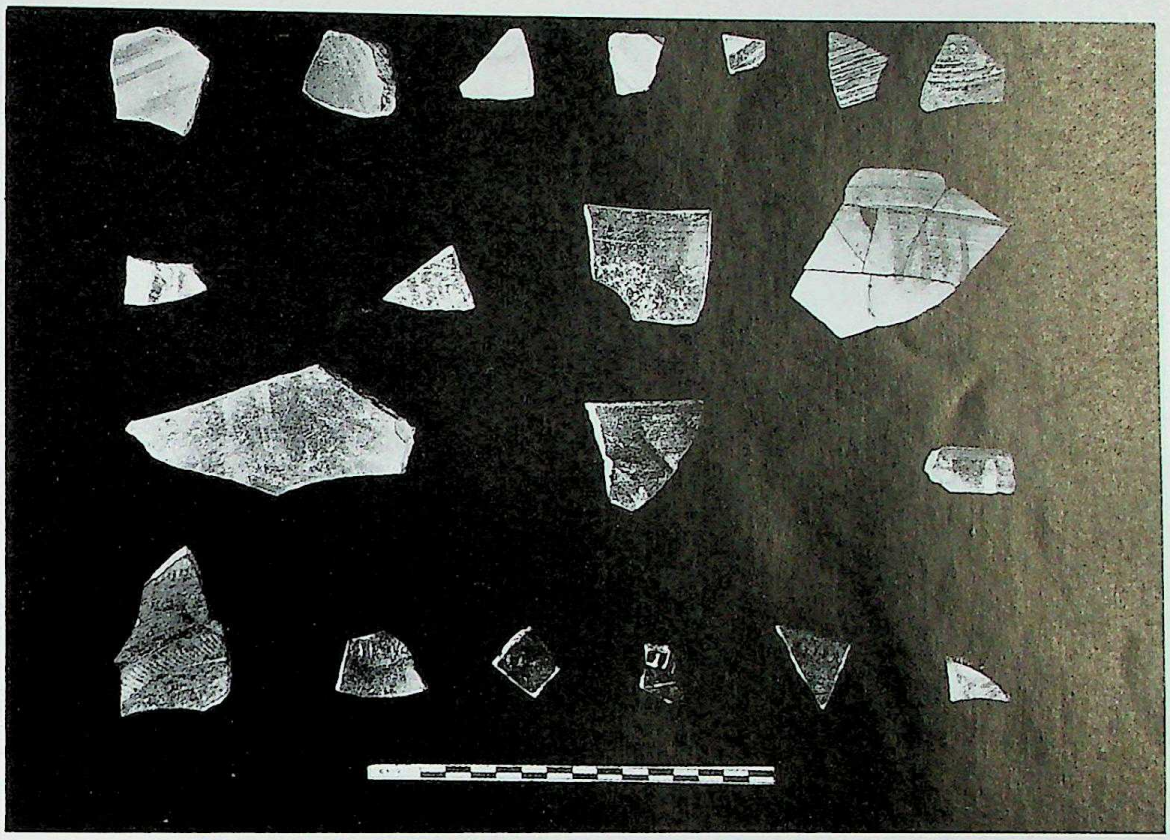
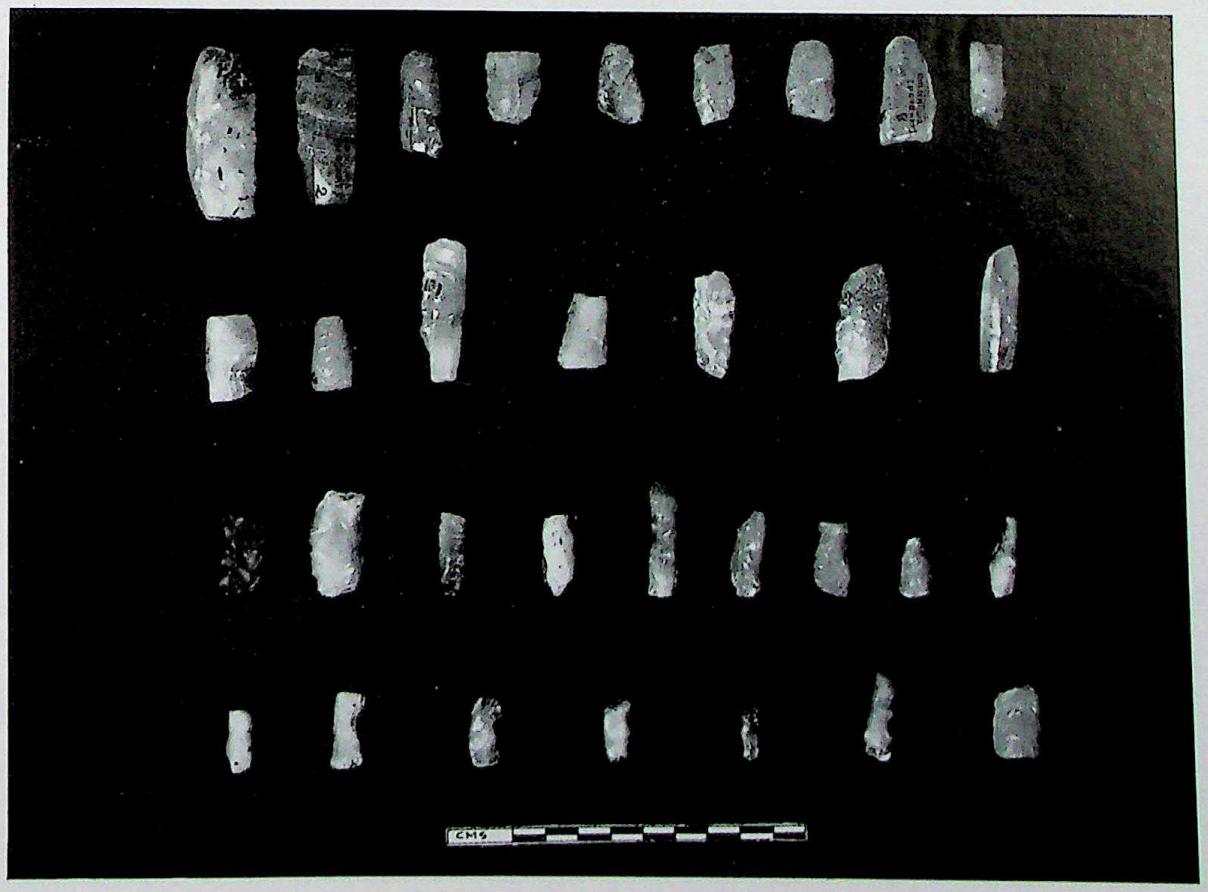


Pl.9. Painted pottery in white and grey colour, Koldihwa, Allahabad (Pal, J.N.)



Pl.10. Crested ridged microliths, Koldihwa, Allahabad (Pal, J.N.)

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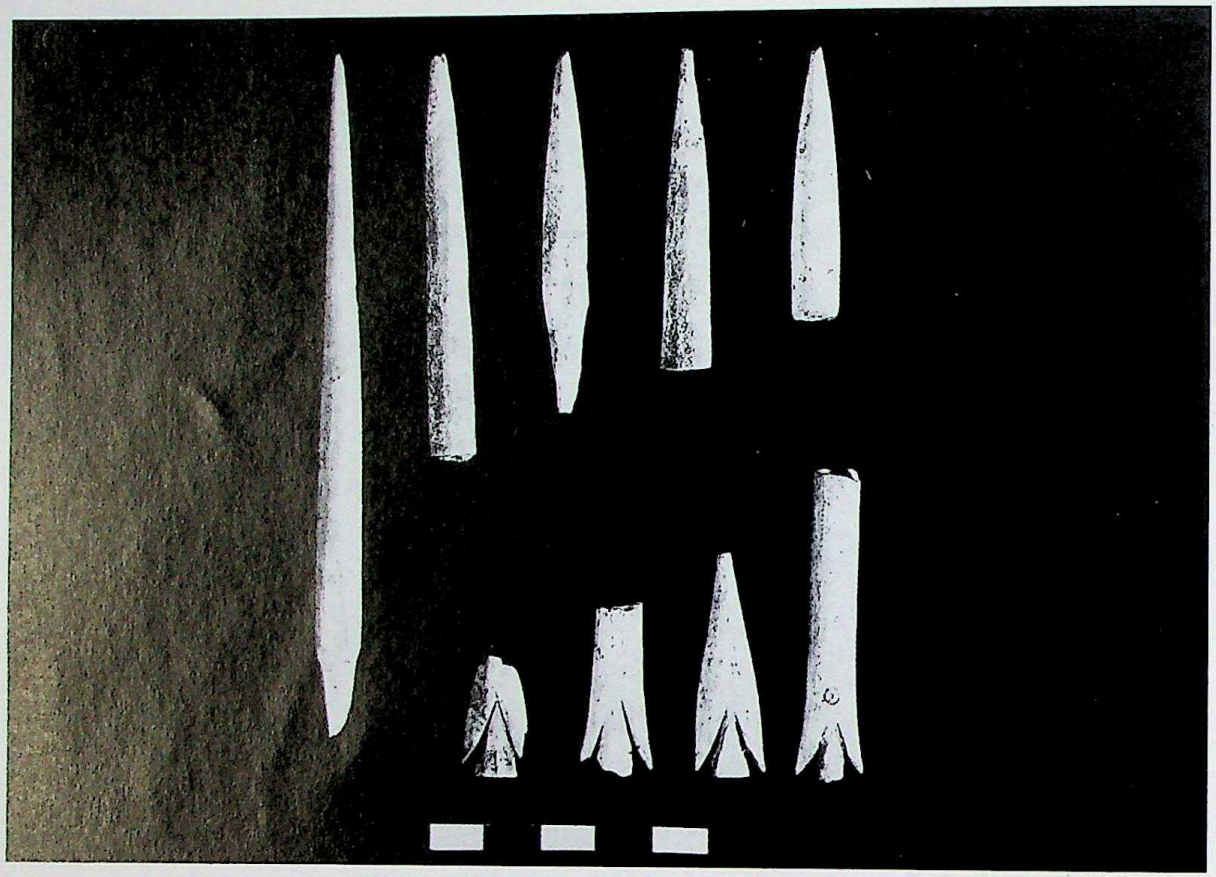
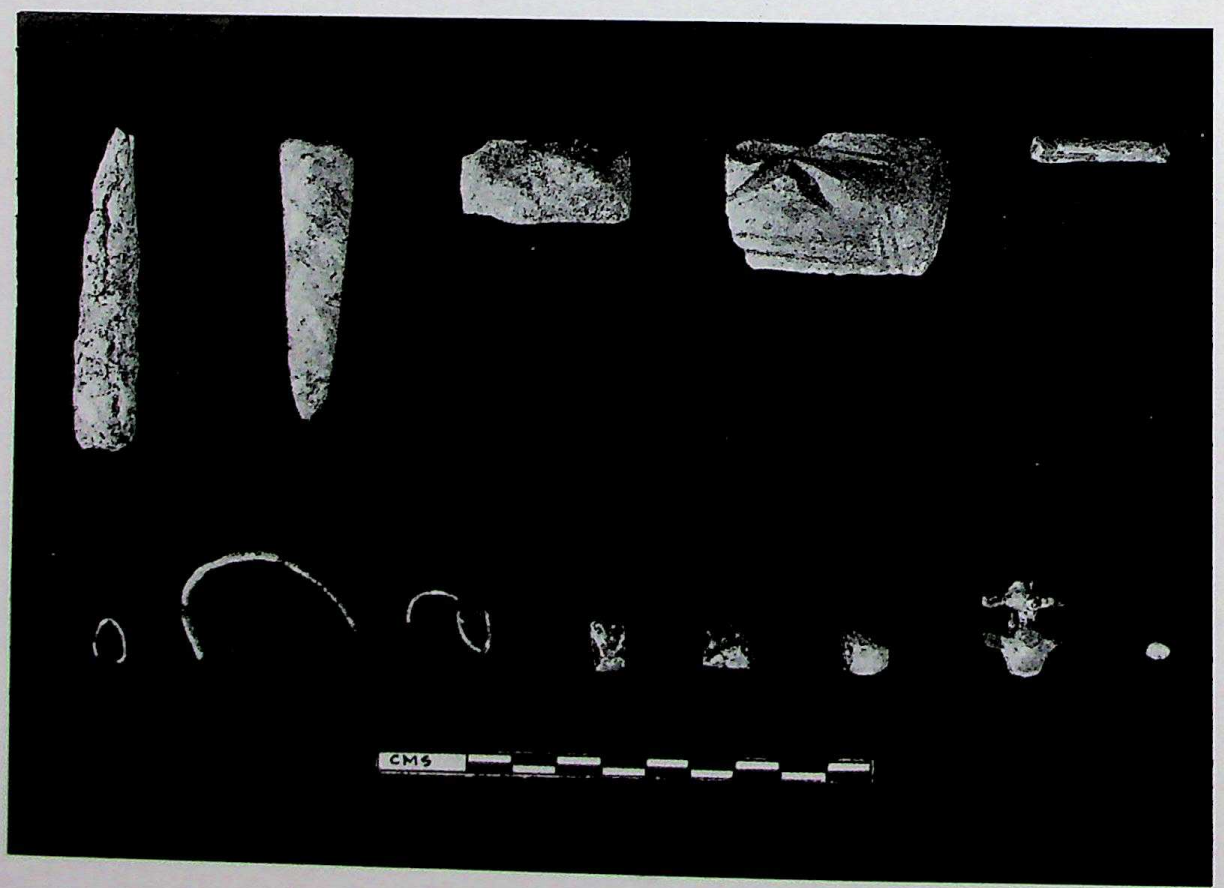


Pl.11. Bone arrowheads and points, Period II, Koldihwa, Allahabad (Pal, J.N.)



Pl. 12. Copper objects, Koldihwa, Allahabad (Pal, J.N.)

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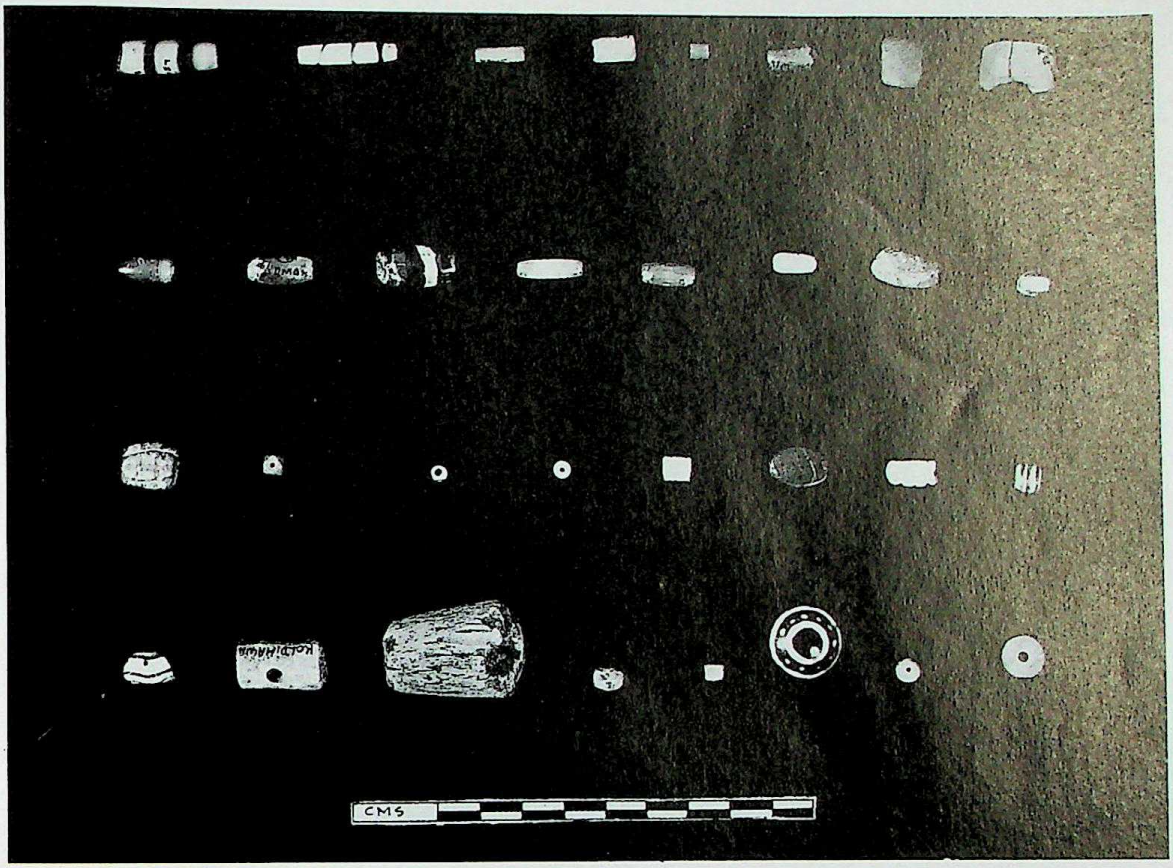
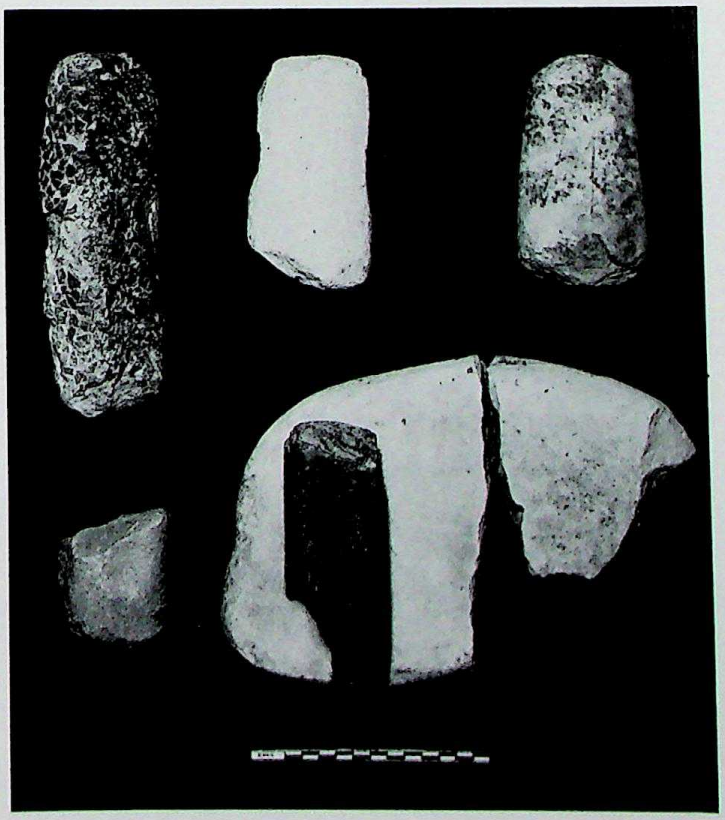


Pl. 13. Beads and pendants, Koldihwa, Allahabad (Pal, J.N.)



Pl.14. Querns and mullers, Koldihwa, Allahabad (Pal, J.N.)

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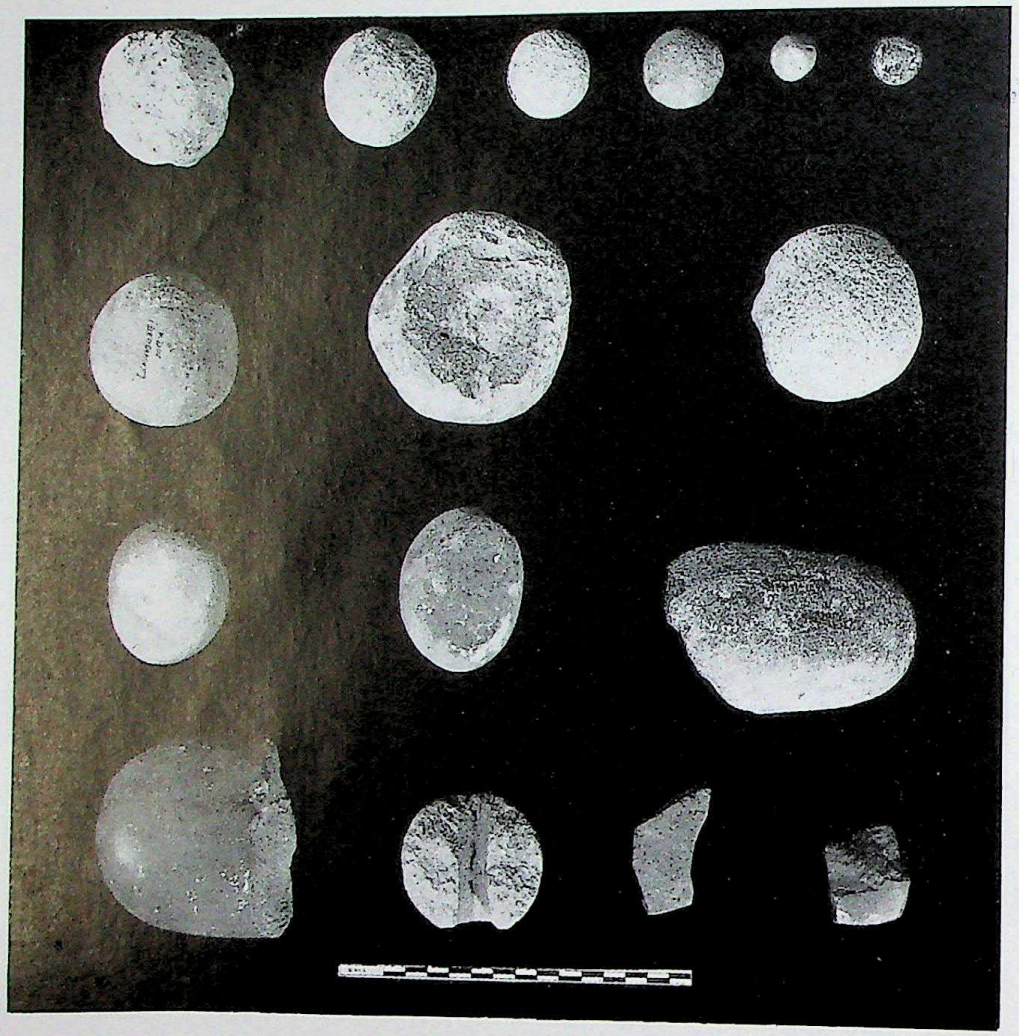
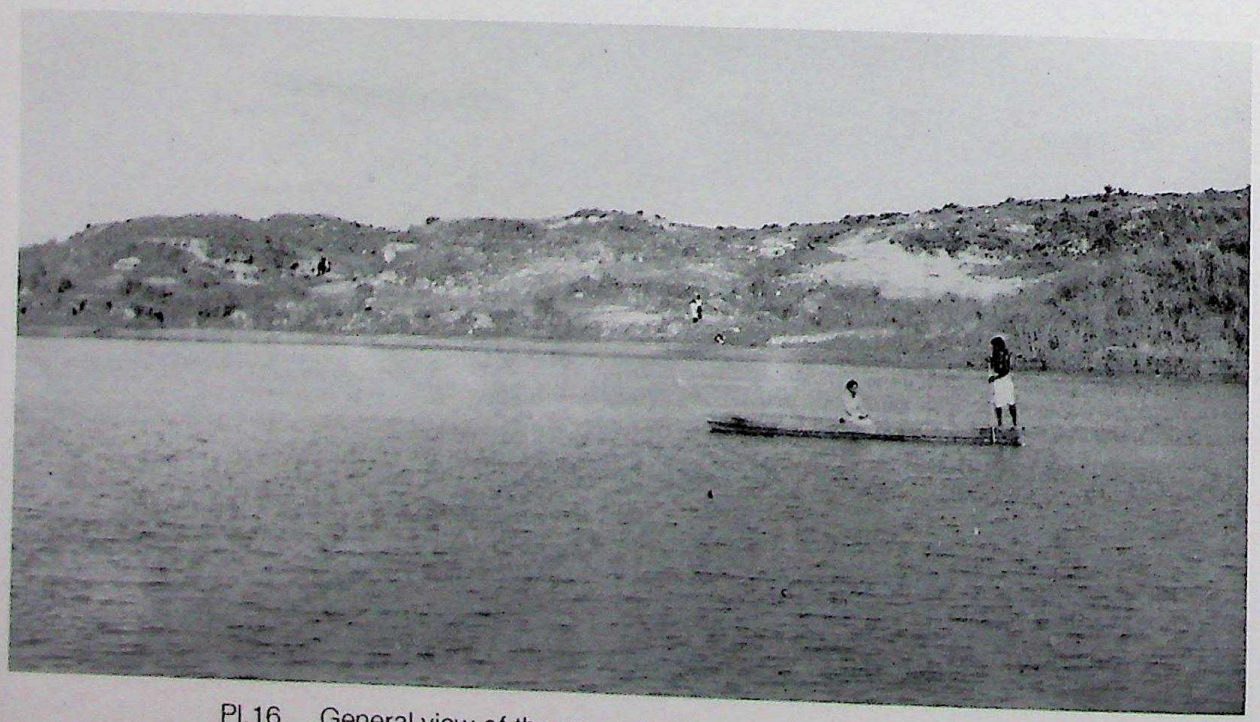


Pl.15. Stone-balls, hammer stones and rubbed ochre piece (pigment), Koldihwa, Allahabad (Pal, J.N.)



Pl.16. General view of the mound, Manwan-dih, Sitapur (Hemraj)

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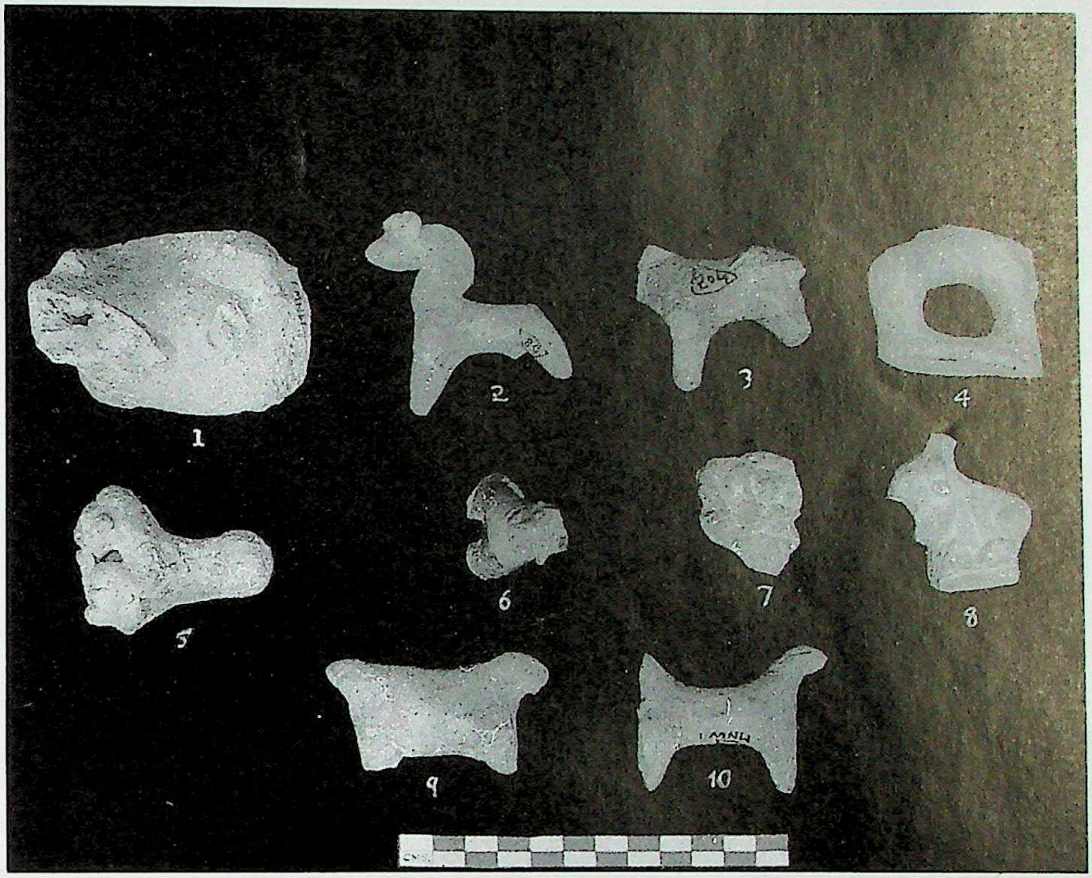
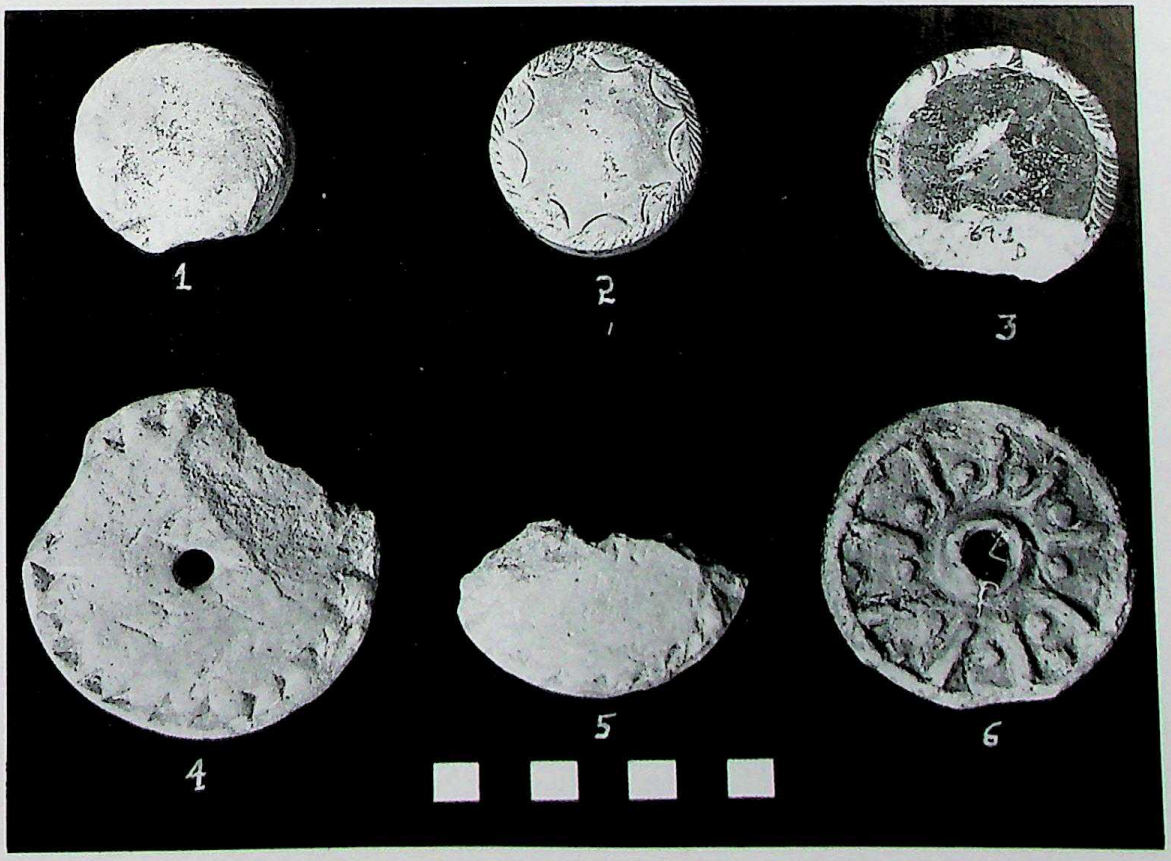


Pl.17. Terracotta animal figurines, Manwan-dih, Sitapur (Hemraj)



Pl.18. Terracotta discs and wheels, Manwan-dih, Sitapur (Hemraj)

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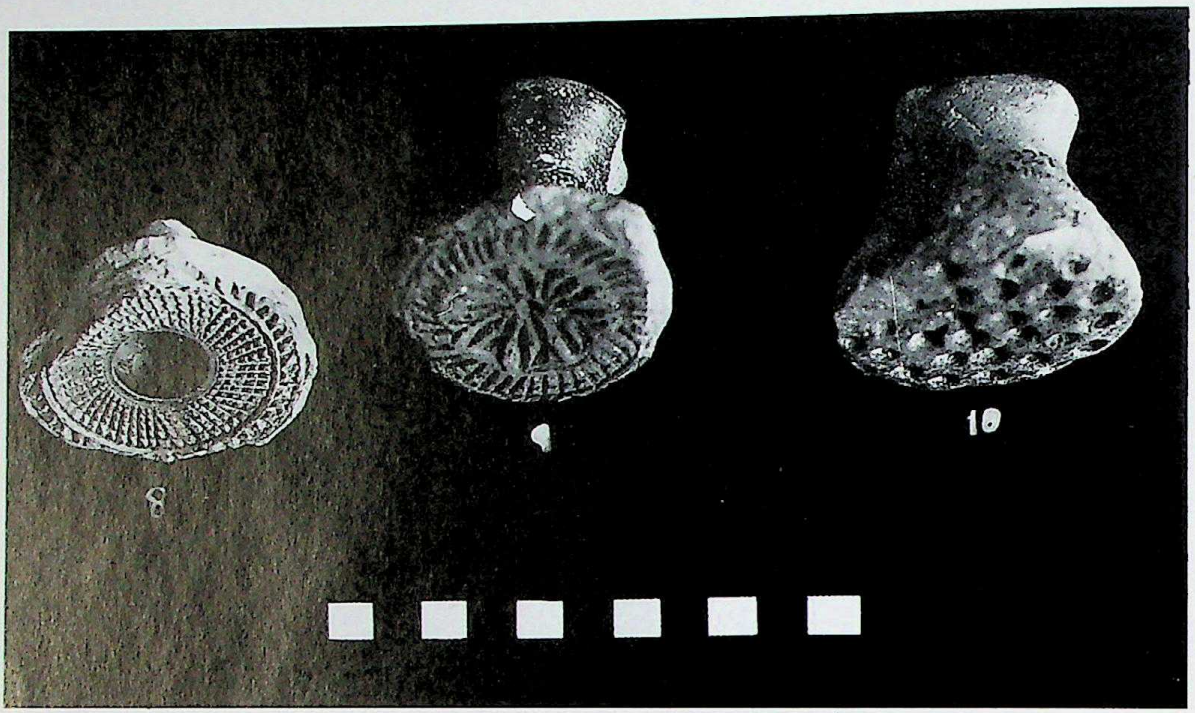

Pl.19. Potter's stamps, Manwan-dih, Sitapur (Hemraj)

Pl.20. Terracotta votive tank, Manwan-dih, Sitapur (Hemraj)

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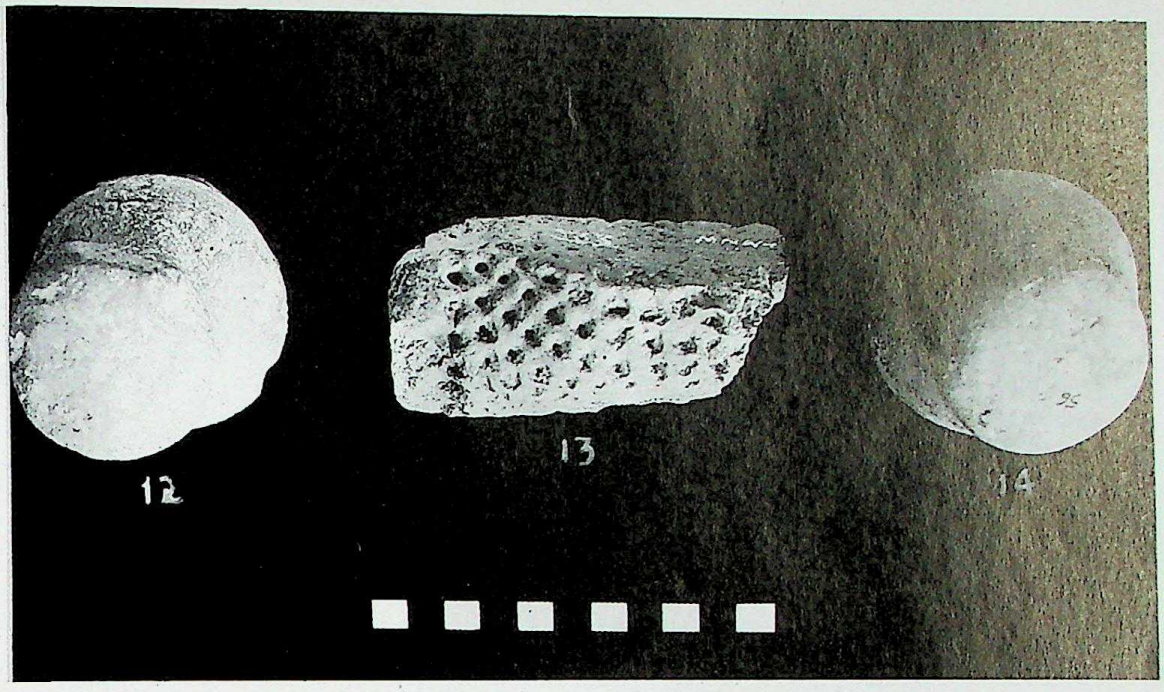
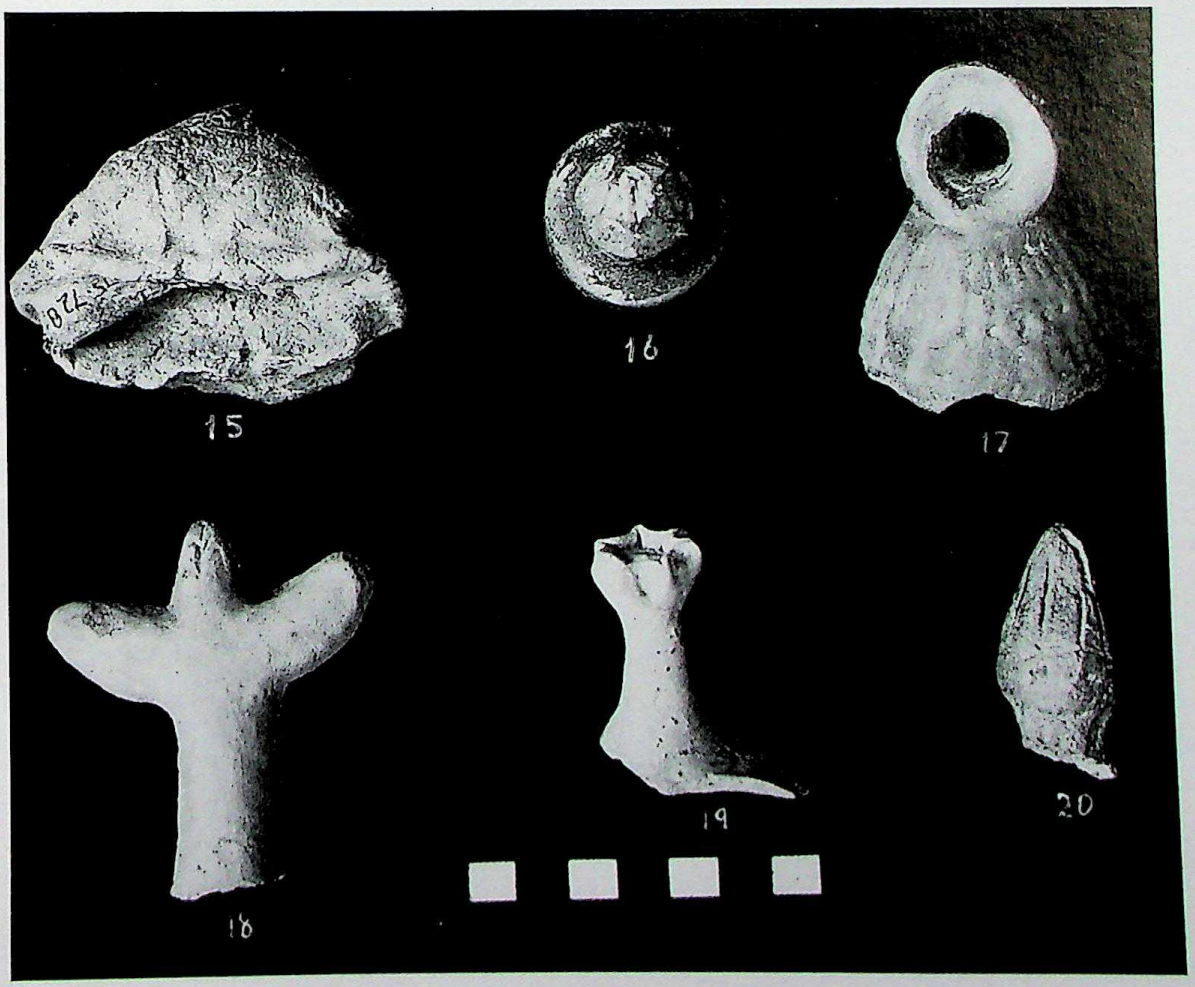


Pl.21. Terracotta dabbers and flesh rubber, Manwan-dih, Sitapur (Hemraj)



Pl.22. Miscellaneous objects, Manwan-dih, Sitapur (Hemraj)

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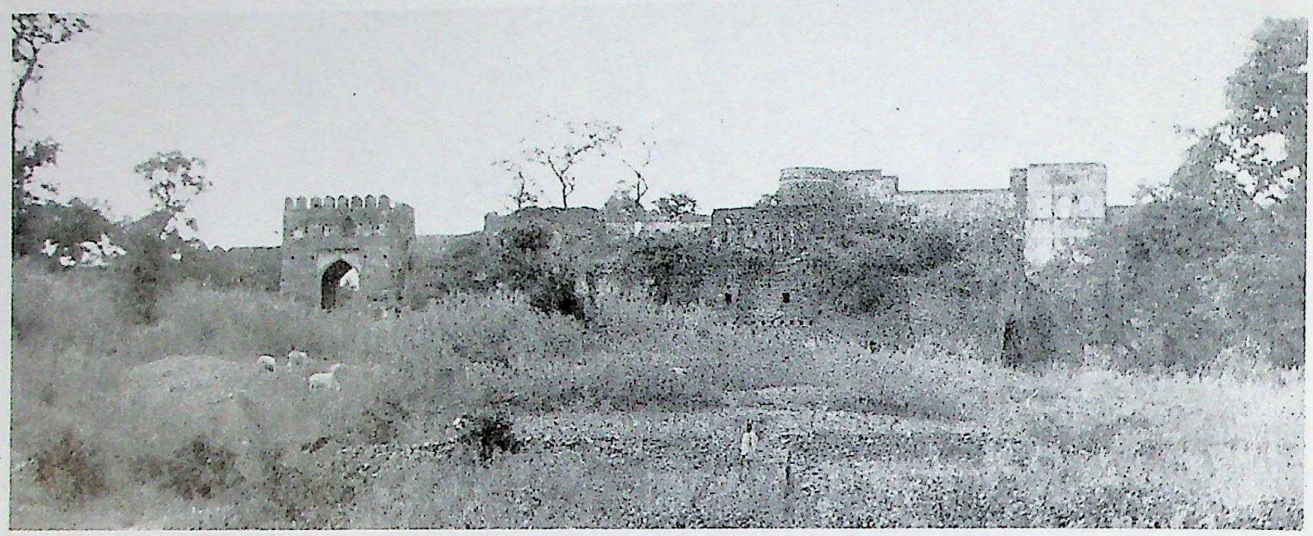

Pl.23. General view of Agori fort, Sonbhadra, (Tewari, et al.)

Pl.24. Main entrance gate, Agori fort, Sonbhadra (Tewari, et al.)

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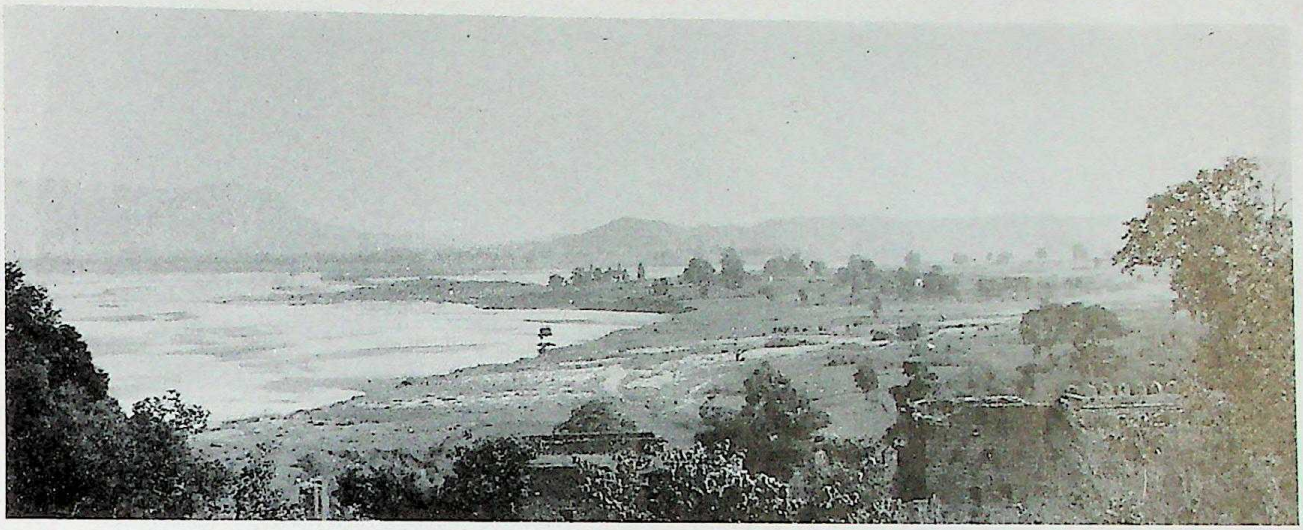

Pl.25. Distant view of Agori fort, Sonbhadra (Tewari, et al.)

Pl.26. Decorated brackets, Madho Mahal, Agori fort, Sonbhadra (Tewari, et al.)

Pl.27. Close-up of decorated bracket, Madho Mahal, Agori fort, Sonbhadra (Tewari, et al.)

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Pl.28. Carved brackets, Madho Mahal, Agori fort, Sonbhadra (Tewari, et al.)

Pl.29. Pishacha, Agandawa, Sonbhadra (Tewari, et al.)

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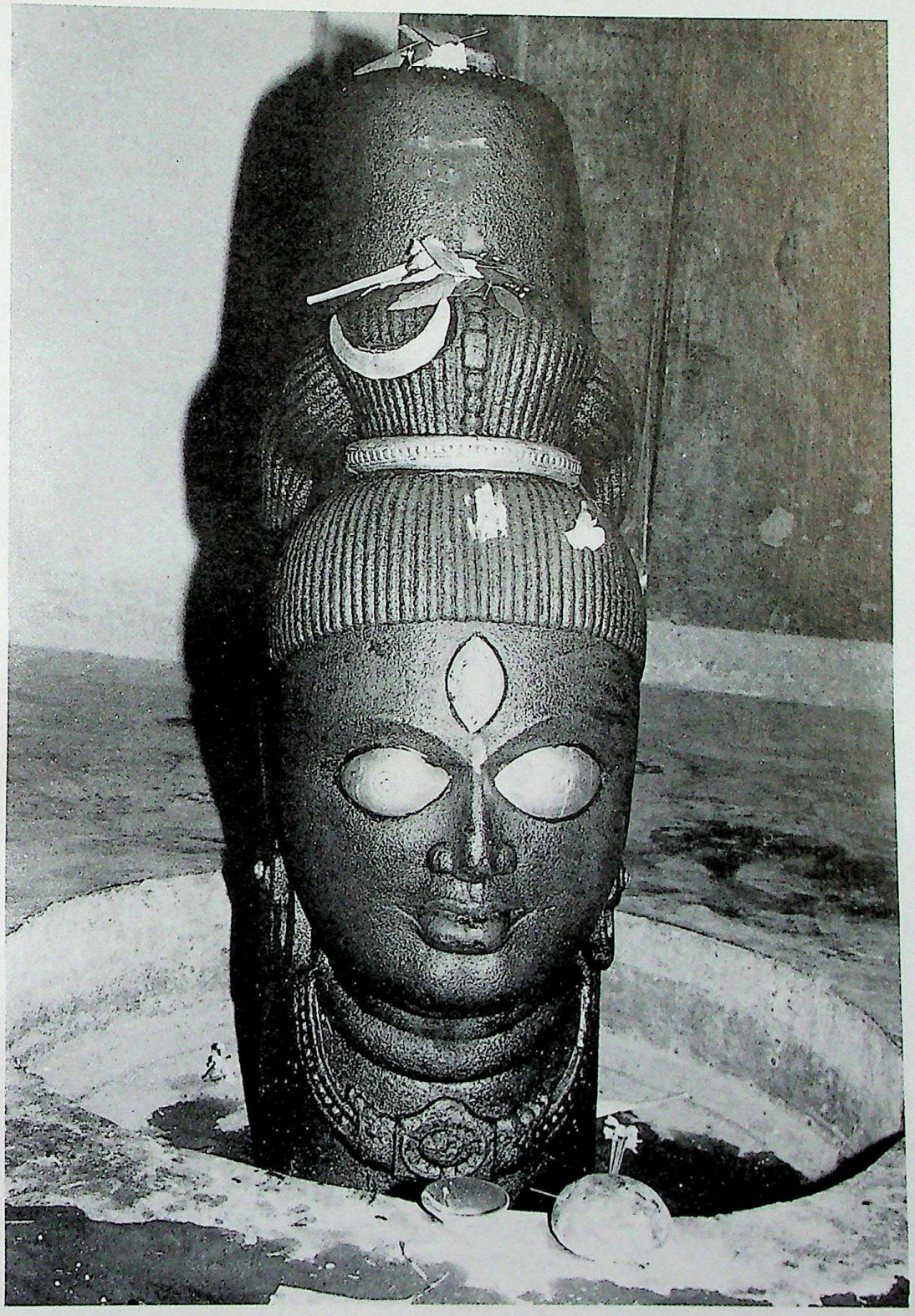

Pl.30. Eka-mukha Shiva-linga, Baraila, Sonbhadra (Tewari, et al.)

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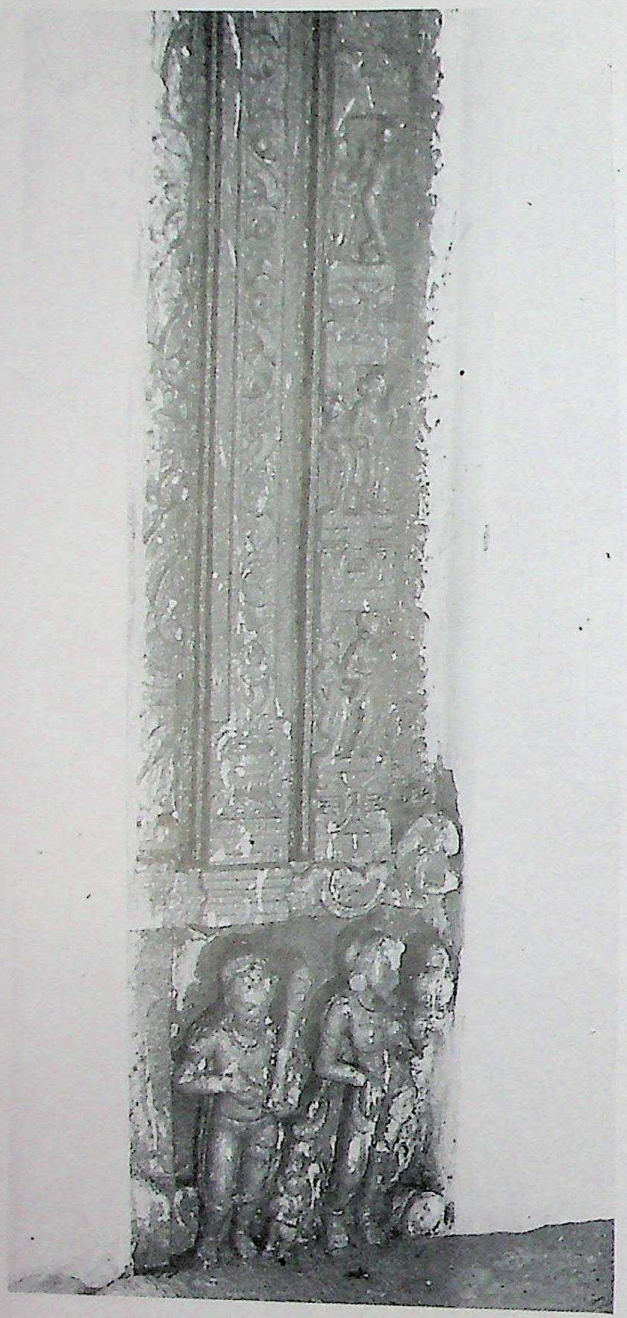
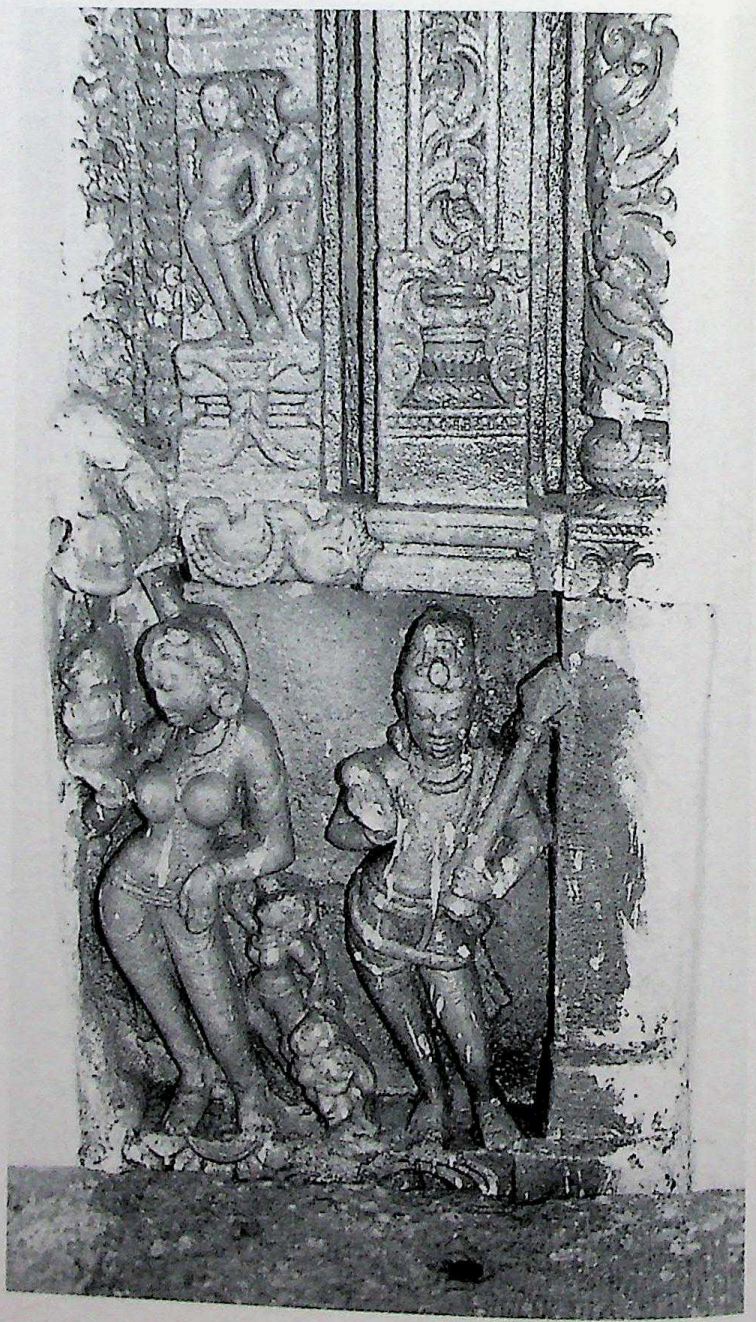


Pl.31. Door-jamb, Baraila, Sonbhadra (Tewari, et al.)



Pl.32. Door-jamb, Baraila, Sonbhadra (Tewari, et al.)

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Pl.33. Temple (reconstructed super structure), Bharahari, Sonbhadra (Tewari, et al.)

Pl.34. Jangha-bhaga decorated with rathika, Bharahari, Sonbhadra (Tewari, et al.)

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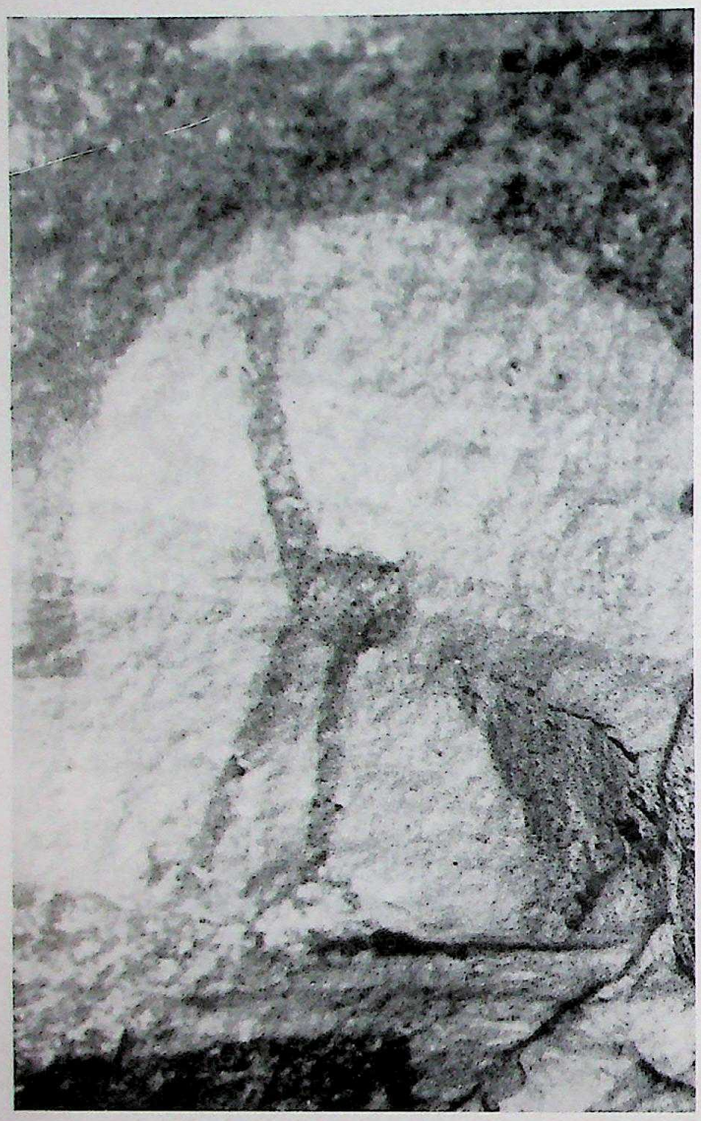
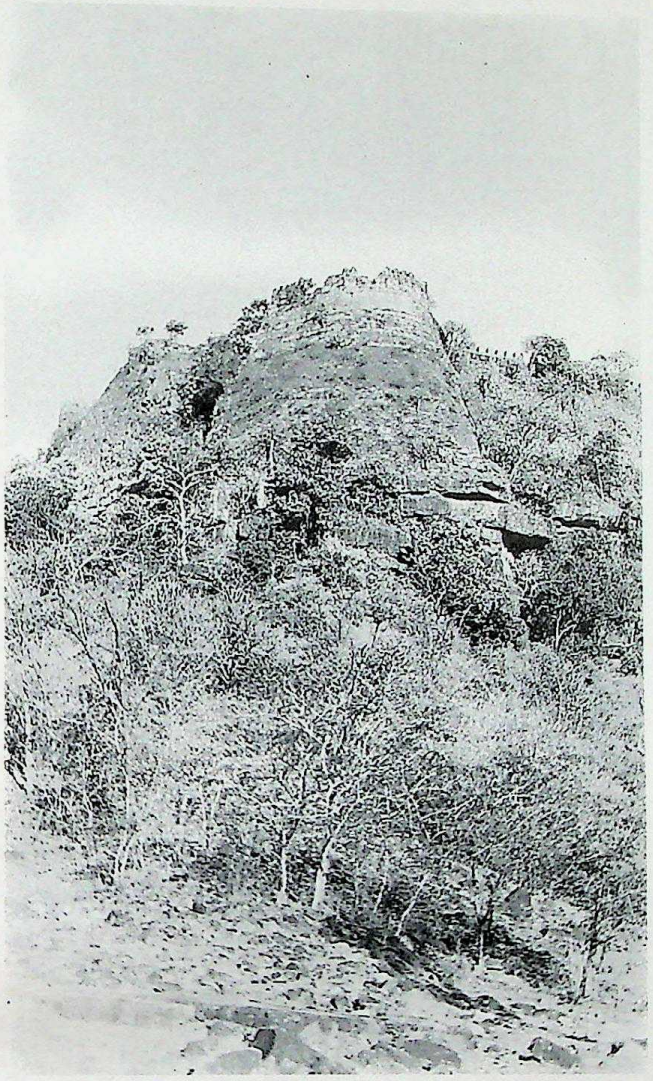


Pl.35. Ostrich (?), Bhawan, Sonbhadra (Tewari, et al.)

Pl.36. Ostrich (?), Bhawan, Sonbhadra (Tewari, et al.)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Pl.37. Bijaigarh fort, Sonbhadra (Tewari, et al.)

Pl.38. Pillar, Bijaigarh fort, Sonbhadra (Tewari, et al.)

Pl.39. Chakravak, Bijaigarh fort, Sonbhadra (Tewari, et al.)

Pl.40. Kirttimukha, Bijaigarh fort, Sonbhadra (Tewari et al.)

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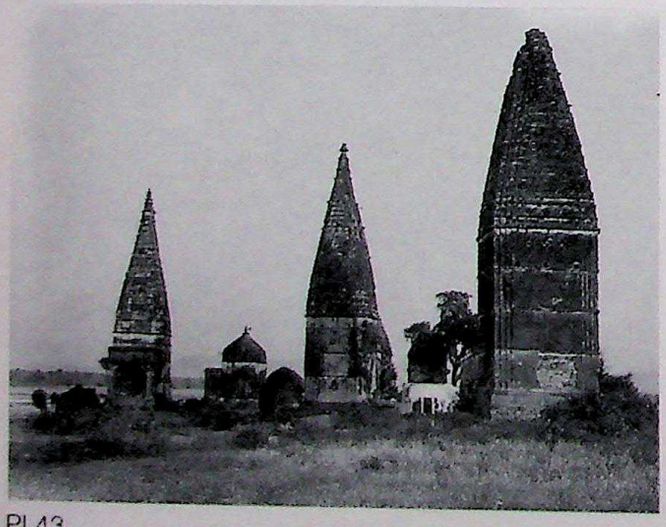
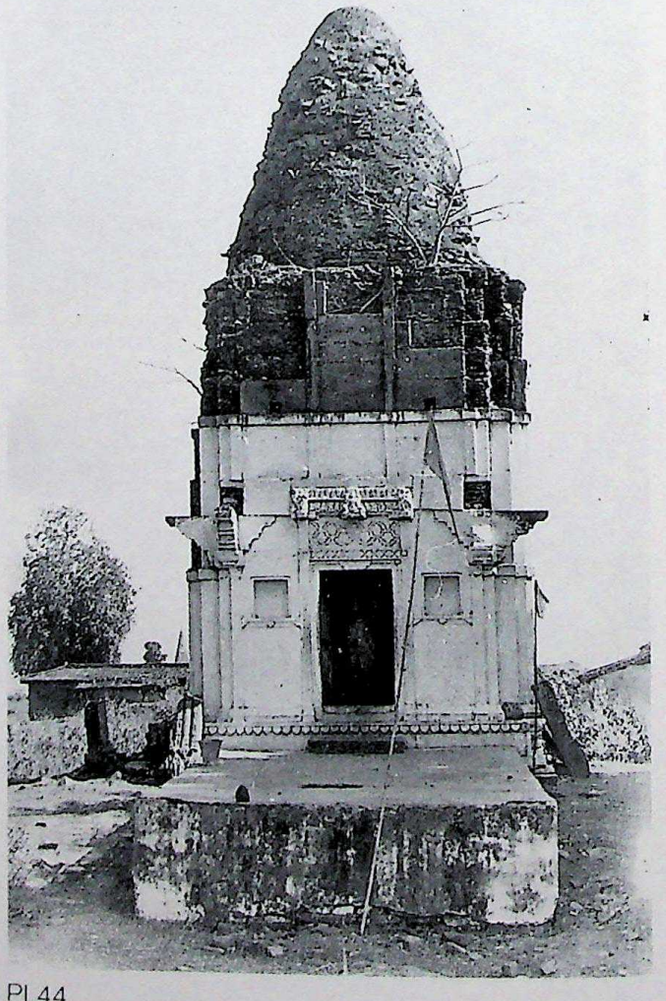
Pl.41. Stone Inscription, Bijaigarh fort, Sonbhadra (Tewari, et al.)

Pl.42.



Pl.43.



Pl.44

Pl.42. Natraja-Shiva, Gaukunda; Pl.43. Somnath group of temples, Gothani;
Pl.44. Chandika temple, Gothani, Sonbhadra, (Tewari, et al.)

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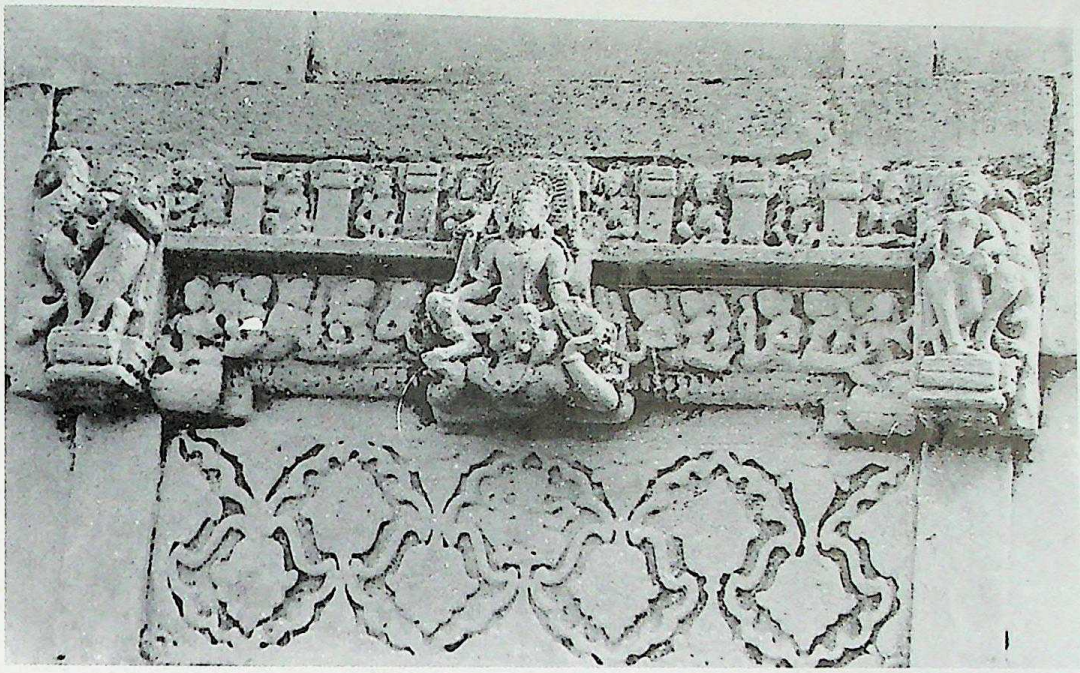

Pl.45. Uttarang, Chandika temple, Gothani, Sonbhadra (Tewari, et. al.)

Pl.46. Door-jamb, Gothani, Sonbhadra (Tewari, et al.)

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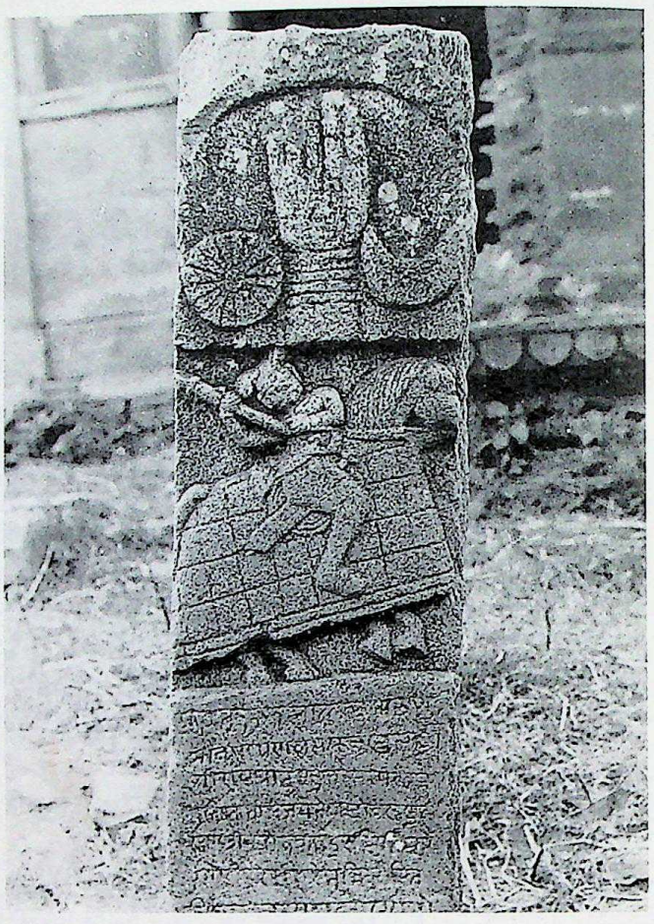
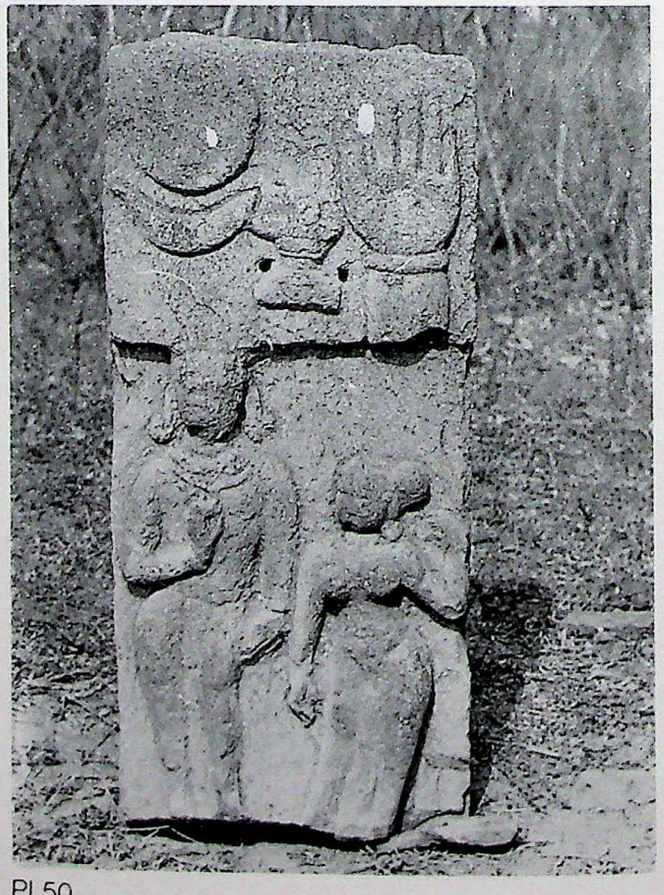
Pl.47.



Pl.48.

Pl.49.



Pl.50.

Pls.47-50. Sati pattas, Gothani, Sonbhadra (Tewari, et al.)

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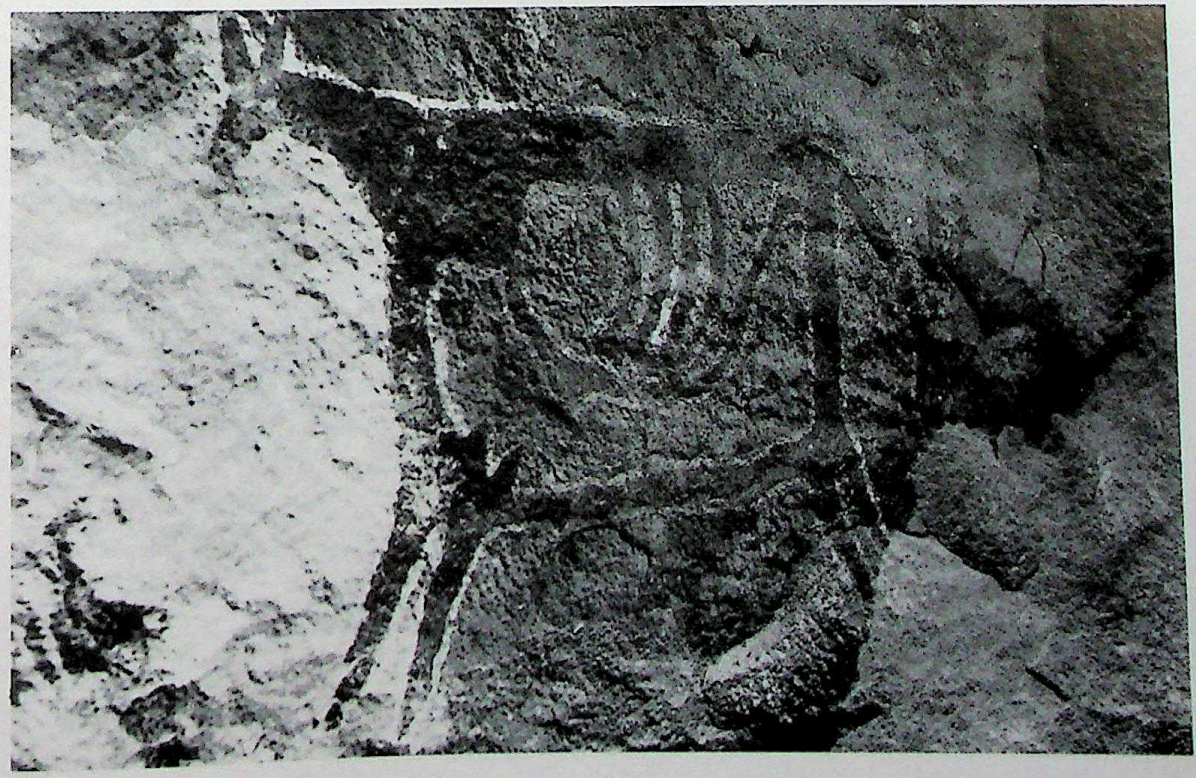
Pl.51. Rock-paintings, Ghoramangra, Sonbhadra (Tewari, et. al.)



P.52. Nilgai, Gochhra rock-shelters, Sonbhadra (Tewari, et al.)

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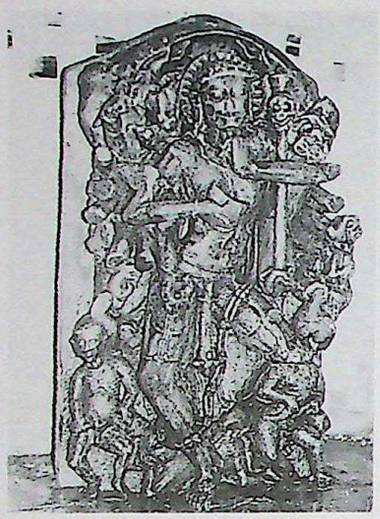
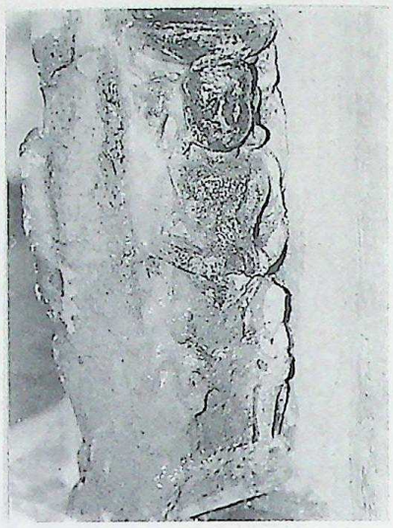


Pl.53.

Pl.54.



Pl.55.

Pl.53. Chamunda; Pl.54. Pillar with female upasika; Pl.55. Pillar with male parichar, Kandhara, Sonbhadra (Tewari, et al.)

Pl.56. Rock-paintings of Kauakhoh, Sonbhadra, (Tewari, et al.)

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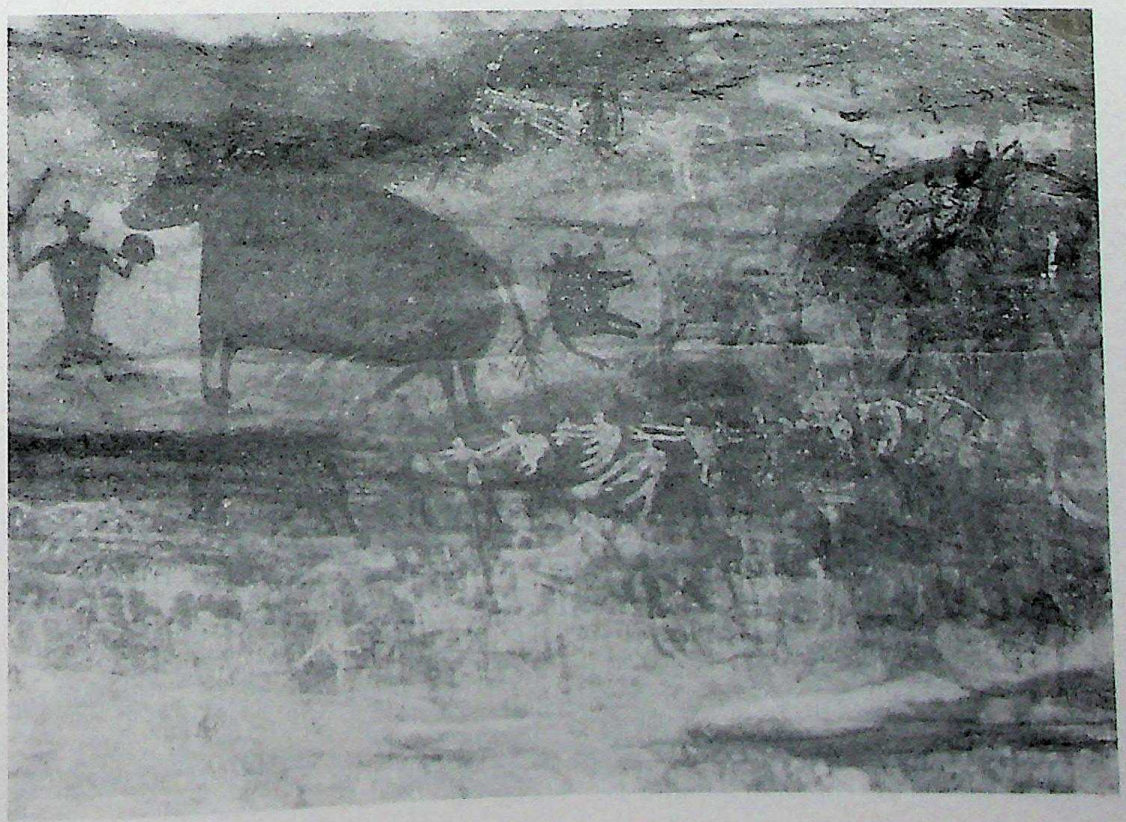
Pl.57. Rock-paintings of Kauakhoh, Sonbhadra (Tewari, et. al.)



Pl.58. Rock-paintings of Kauakhoh, Sonbhadra (Tewari, et al.)

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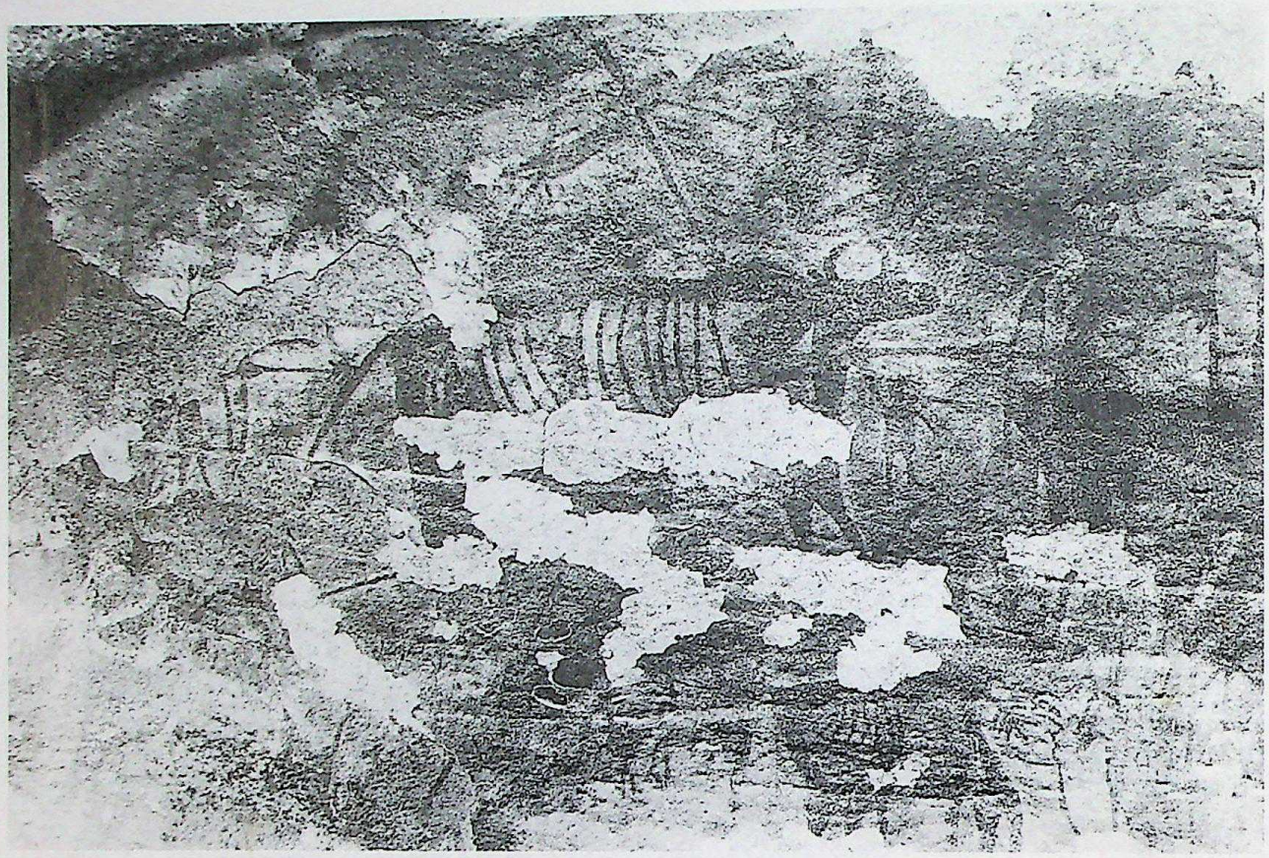

Pl.59. Rock-paintings of Kauakhoh, Sonbhadra (Tewari, et al.)

Pl.60. Rock-paintings of Kauakhoh, Sonbhadra (Tewari, et al.)

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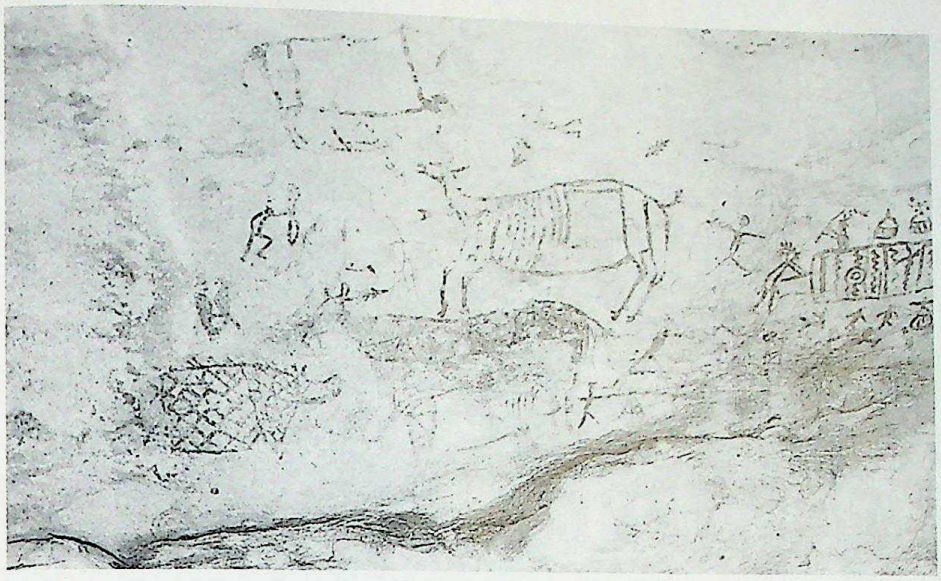
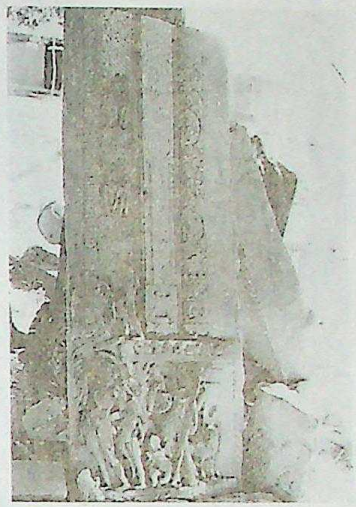


Pl.61.



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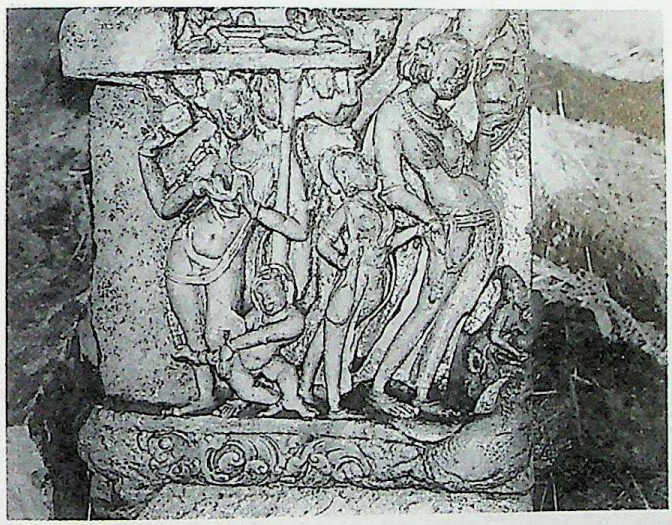
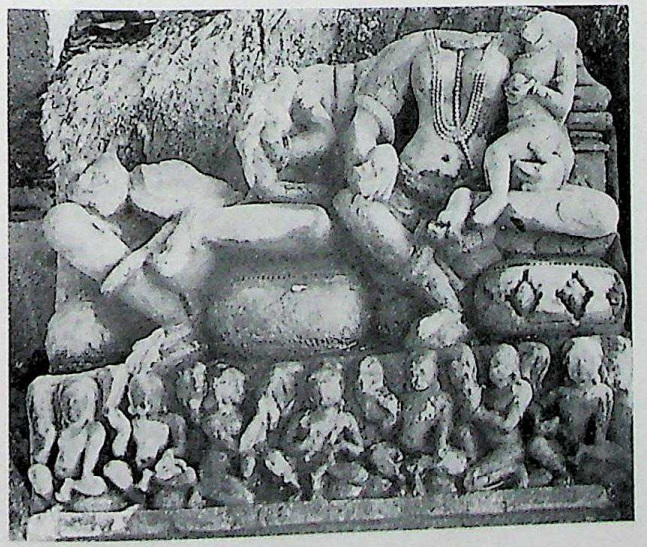


Pl.63.

Pl.64.



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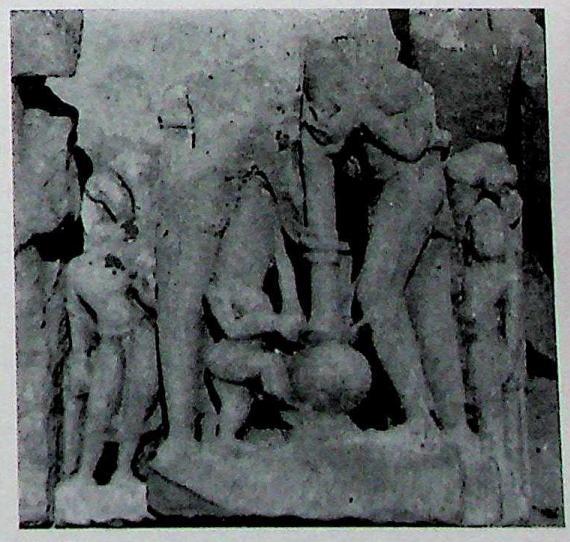

Pl.66.

Pl.61. Rock-paintings of Kirwaghat; Pl.62. Door-jamb, Khajuri; Pl. 63. Close-up of a door-jamb, Khajuri; Pl. 64. Close-up of a door-jamb, Khajuri; Pl.65. Yugaliya, Kurari; Pl.66. Dadhi-manthan, Krishna-lila scene, Kurari, Sonbhadra (Tewari, et al.)

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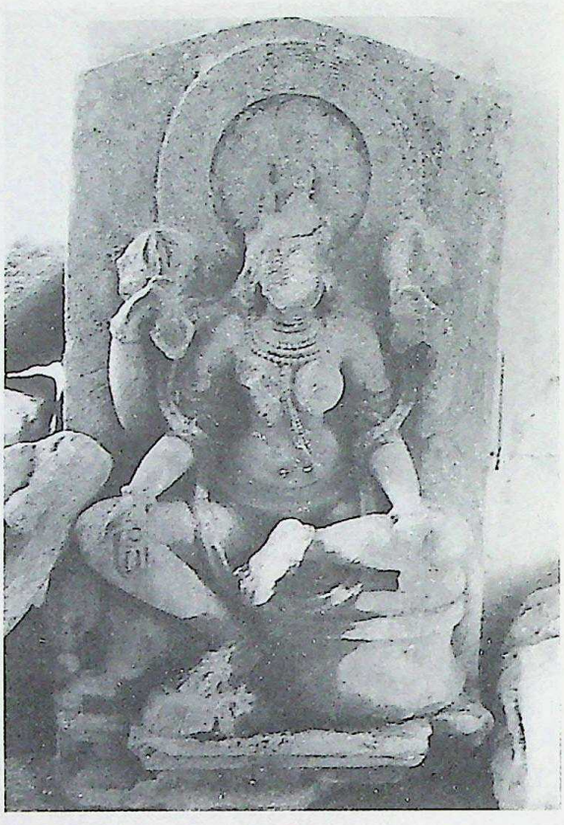
Pl.67. Chakreshvari, Kurari, Sonbhadra
(Tewari, et al.)



Pl.68. Indrani, Kurari, Sonbhadra
(Tewari, et al.)

Pl.69. Lakshmi, Kurari, Sonbhadra
(Tewari, et al.)

Pl.70. Simhavahini Durga, Kurari, Sonbhadra
(Tewari, et al.)

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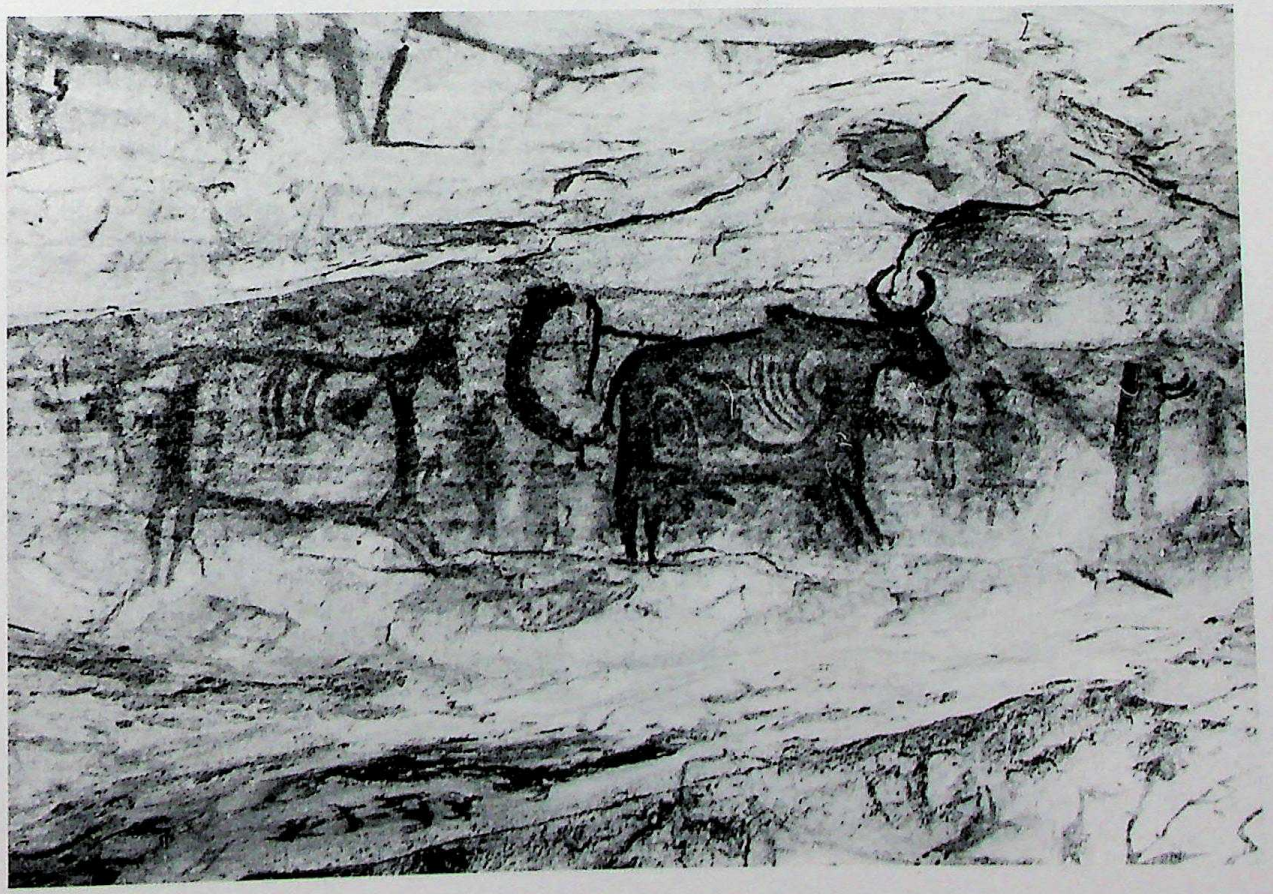
Pl.71. Simhavahini Durga, Kurari, Sonbhadra (Tewari, et al.)

Pl.72. Narsimhi, Kurari, Sonbhadra (Tewari, et al.)



Pl.73. Rock-paintings (X-ray style), Lakhma, Sonbhadra (Tewari, et al.)

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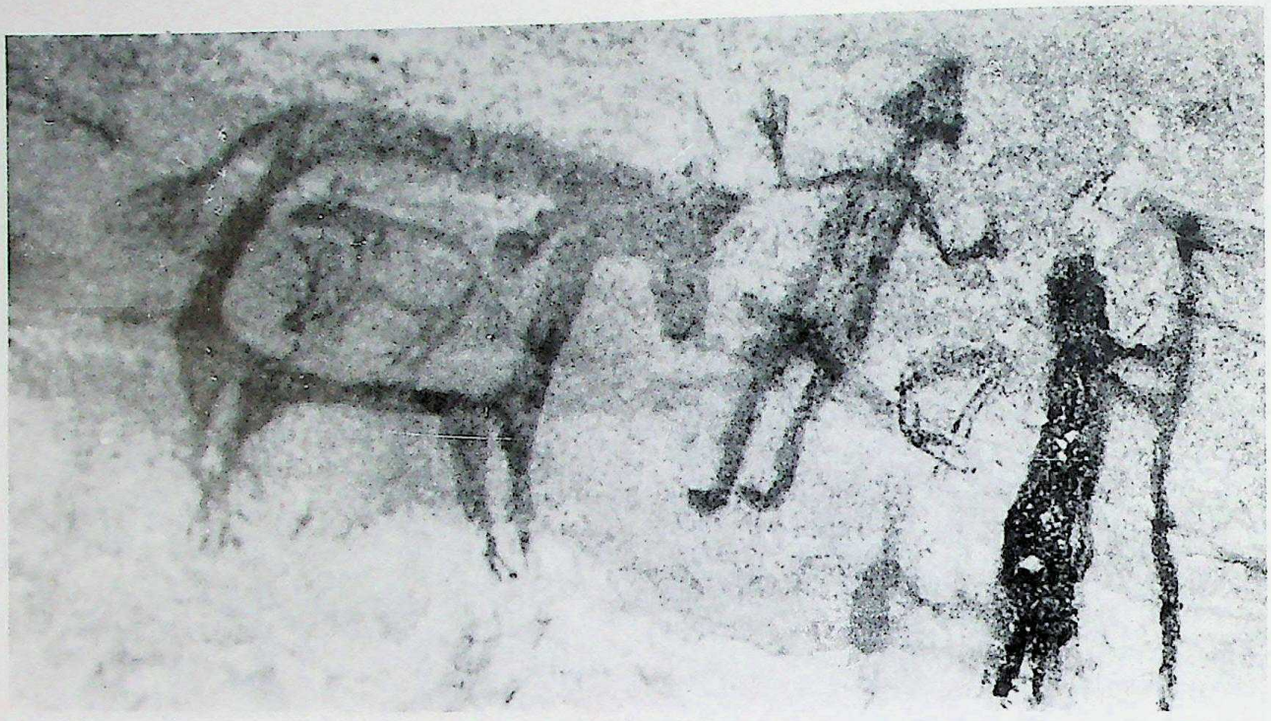

Pl.74. Rock-paintings of Lakhma, Sonbhadra (Tewari et al.)

Pl.75. Rock-paintings of Matahwa, Sonbhadra (Tewari, et al.)

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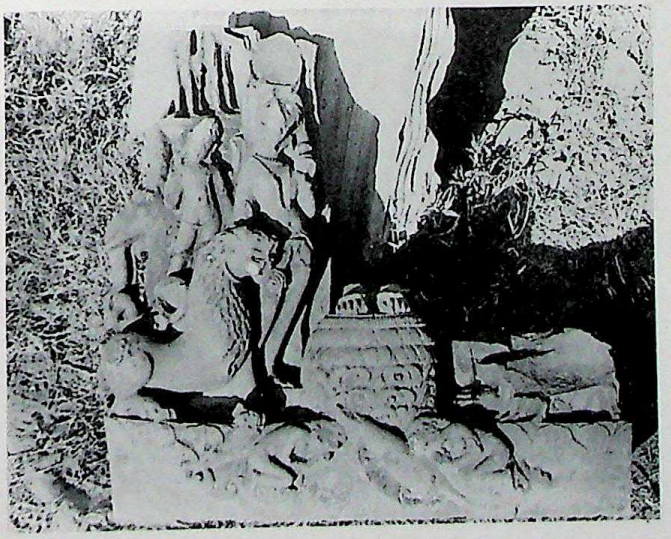
Pl.76.

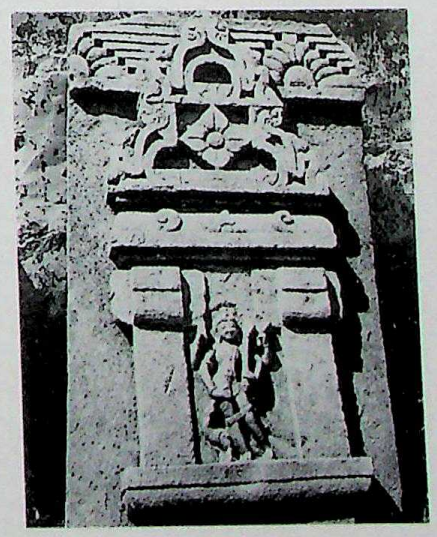
Pl.77.

Pl.78.

Pl.79.



Pl.80.



Pl.81.

Pl.76. Architrave, Mahav; Pl.77. Ravananugrah-murti, Mahav; Pl.78. Ravananugrah-murti. Mahav; Pl.79. Kuber, Mahav; Pl.80. Gauri, Mahav; Pl.81. Karttikeya, Mahav, Sonbhadra (Tewari, et al.)

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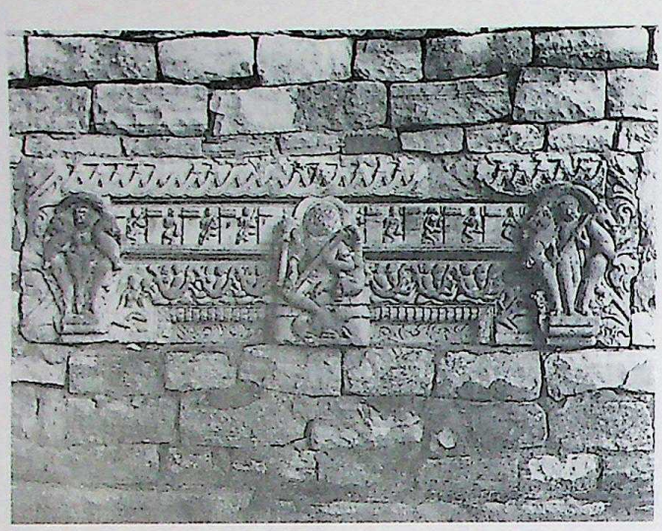
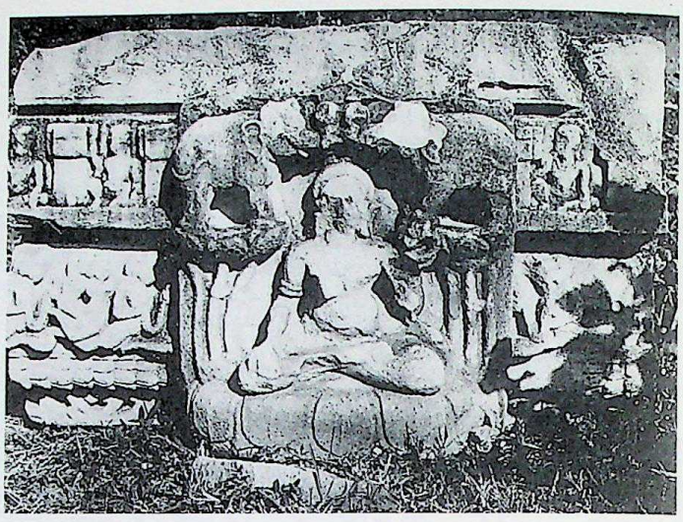
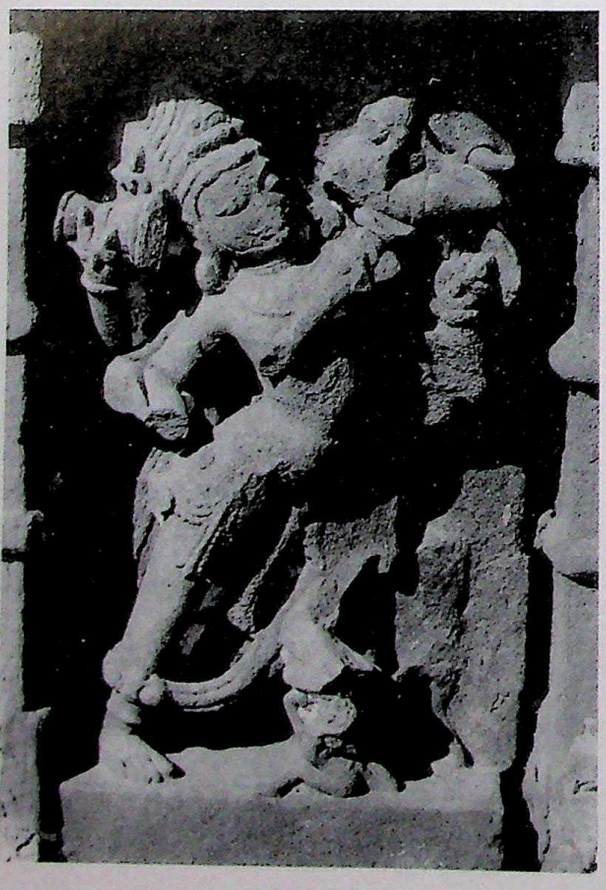


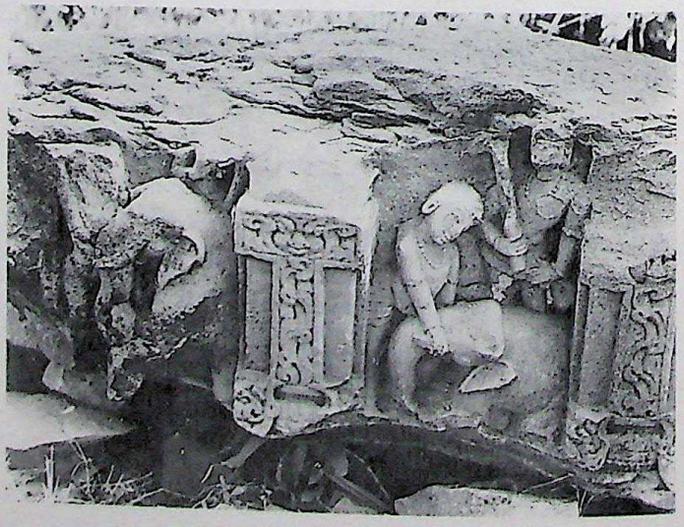
Pl.82. Uttarang, Mahav, Sonbhadra
(Tewari, et al.)



Pl.83. Gaja-lakshmi, Mahav, Sonbhadra
(Tewari, et al.)



Pl.84. Andhakantaka Shiva, Madra, Sonbhadra
(Tewari, et al.)



Pl.85. Krishna-lila scene, Mahav, Sonbhadra
(Tewari, et al.)

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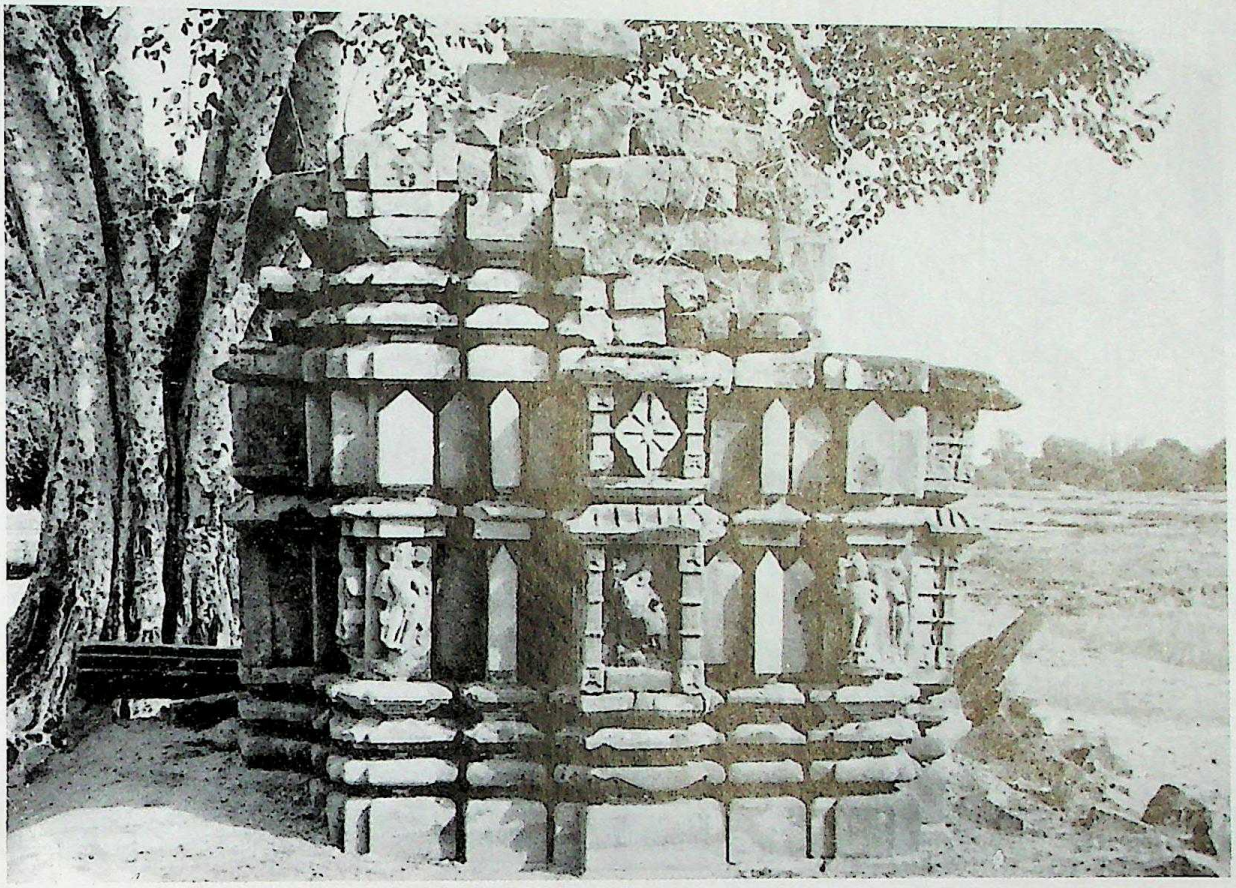

Pl.86. Temple, Madra, Sonbhadra (Tewari, et al.)

Pl.87. Rock-paintings, Mukhadari, Sonbhadra (Tewari, et. al.)

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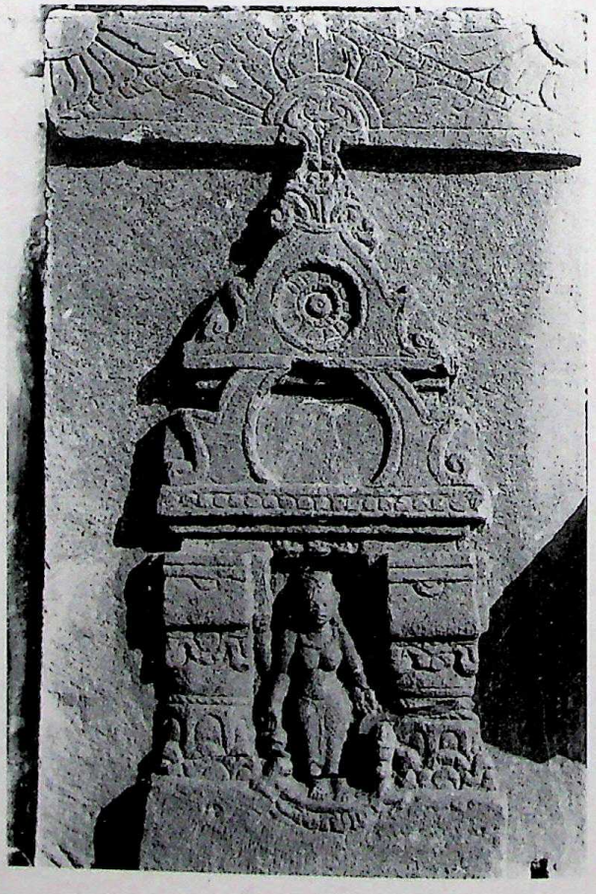
Pl.88. Decorated chandrashala, Panchamukhi, Sonbhadra (Tewari, et al.)

Pl.89. Parvati, Panchamukhi, Sonbhadra (Tewari, et al.)



Pl.90. Parvati, Panchamukhi, Sonbhadra (Tewari, et al.)

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Pl.91. Rock-paintings, Panchamukhi, Sonbhadra (Tewari, et al.)

Pl.92. Rock-painting (inscription in 'śankha' script), Panchamukhi, Sonbhadra (Tewari, et al.)

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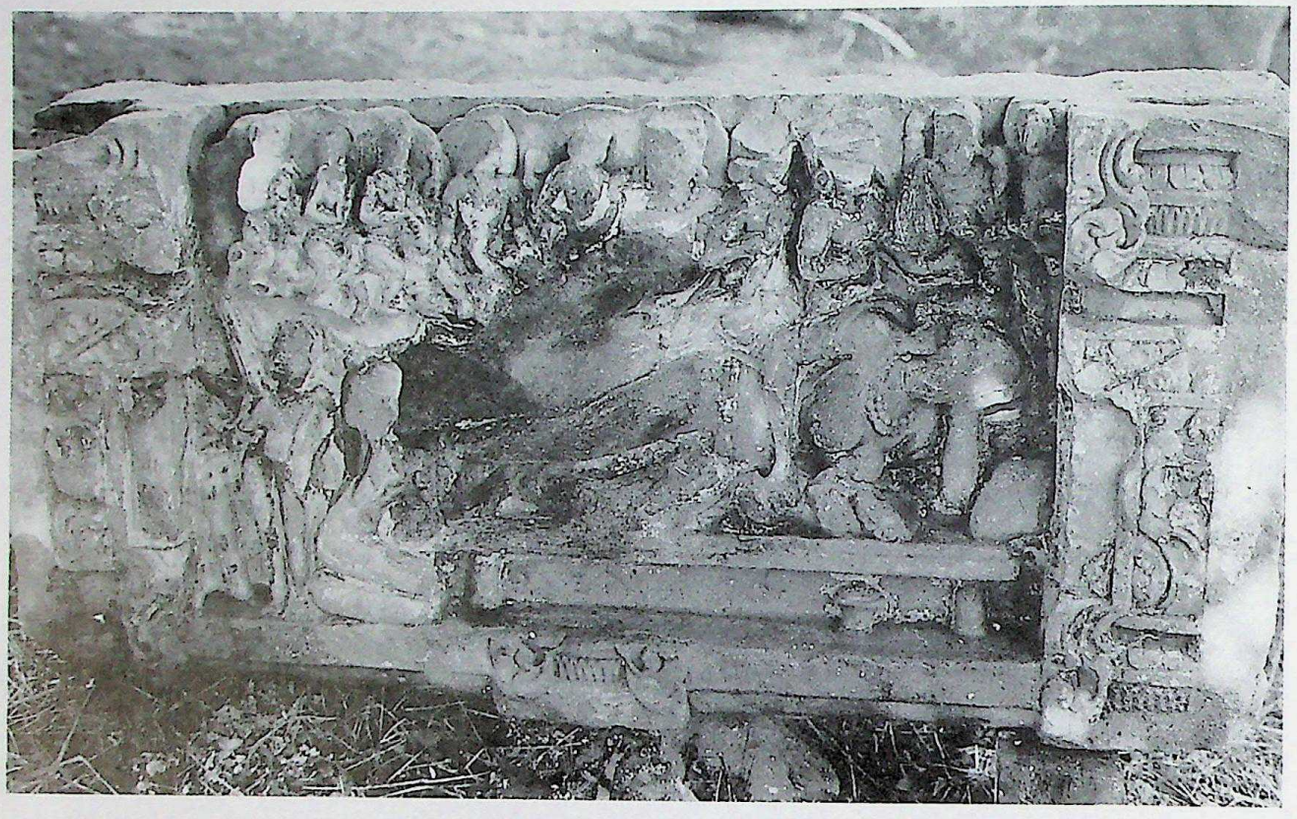
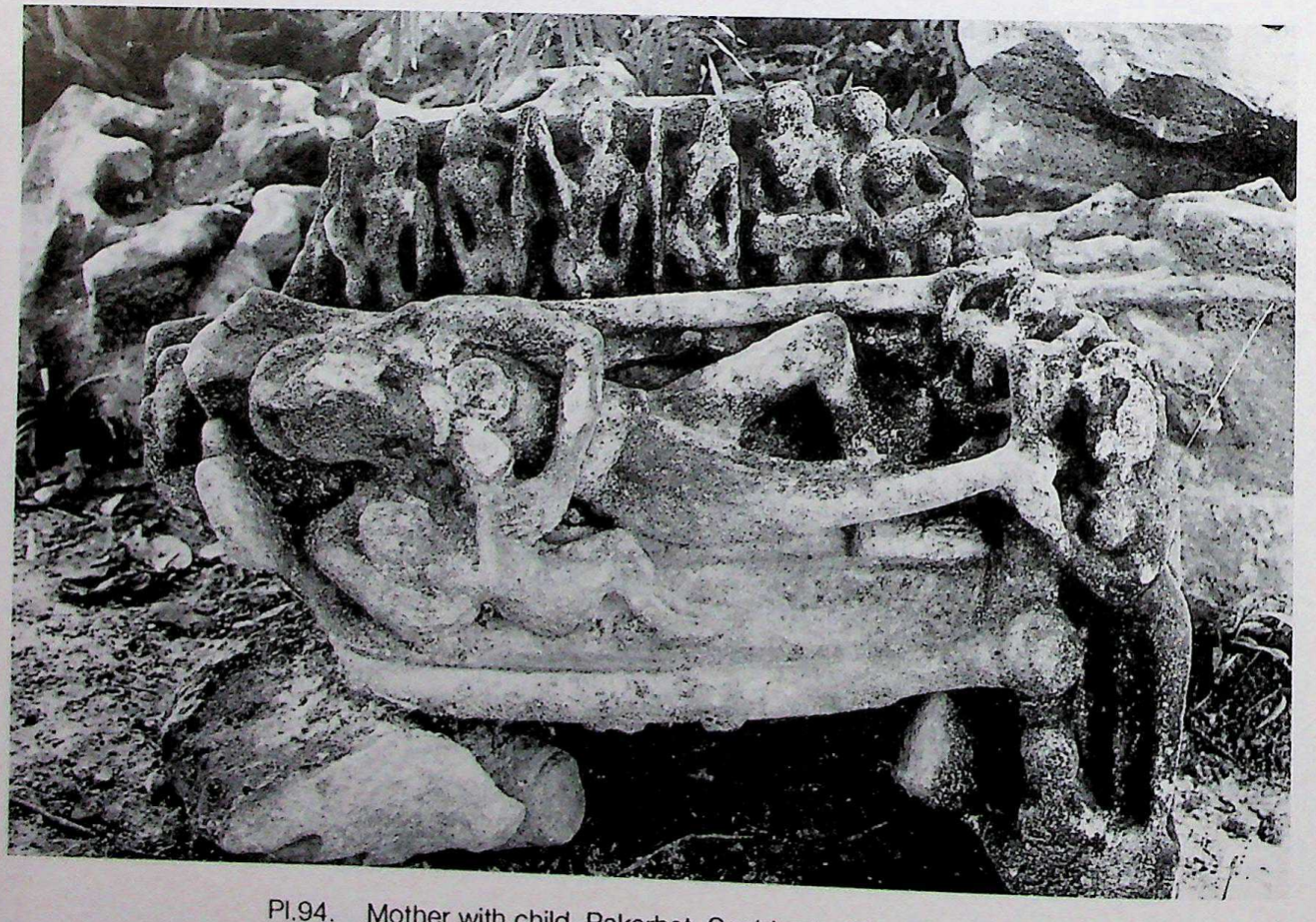


Pl.93. Janmashtmi-vrata-pratima, Singaraha, Sonbhadra (Tewari, et. al.)



Pl.94. Mother with child, Pakarhat, Sonbhadra (Tewari, et al.)

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Pl.95. Gaja-andhakantaka-Shiva, Sahajan Kalan, Sonbhadra (Tewari, et al.)

Pl. 96.

Pl.97.

Pl.98.

Pl.96. Uma-Maheshwar, Satdwari; Pl.97. Brahmani, Satdwari; Pl.98. Hanuman, Bhainsi, Sonbhadra, (Tewari, et al.)

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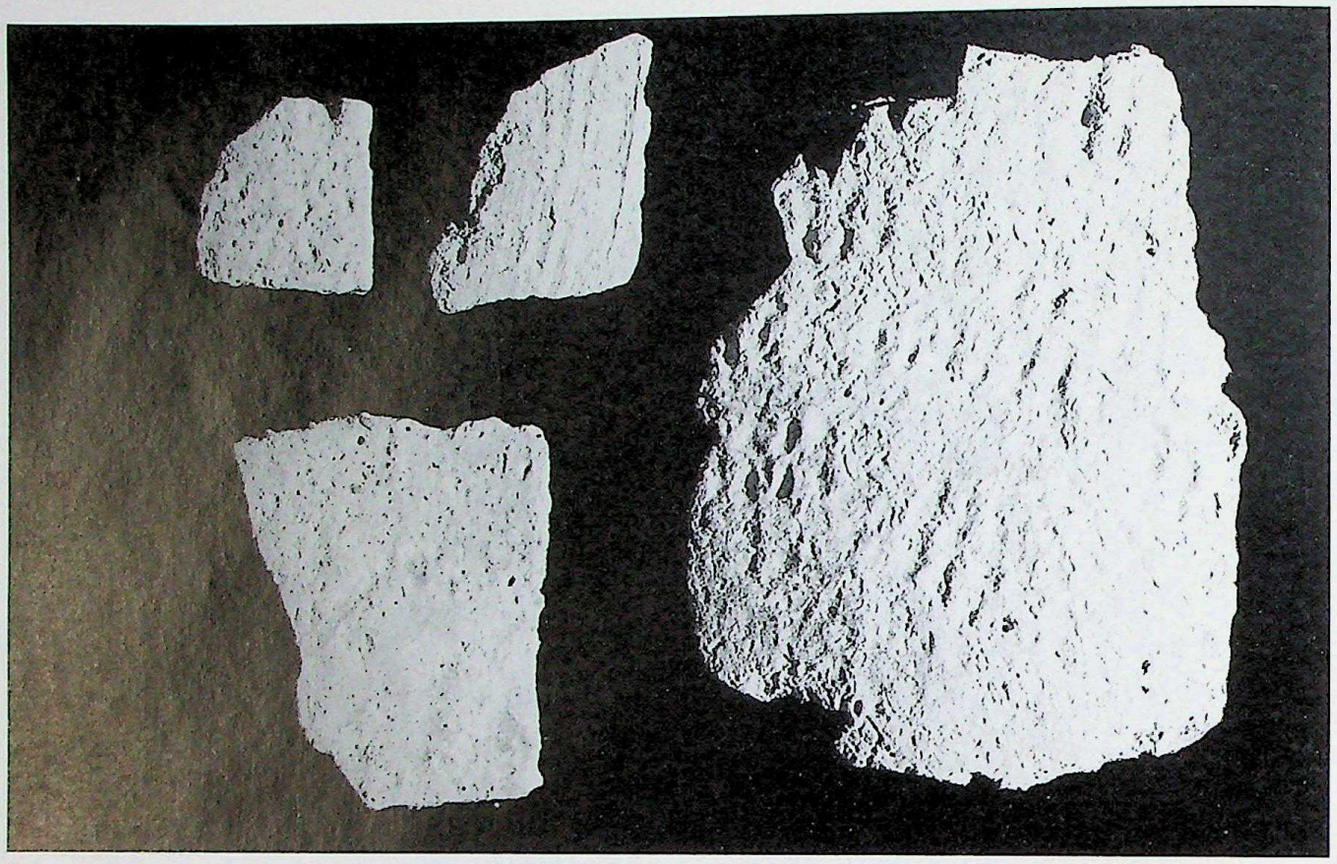
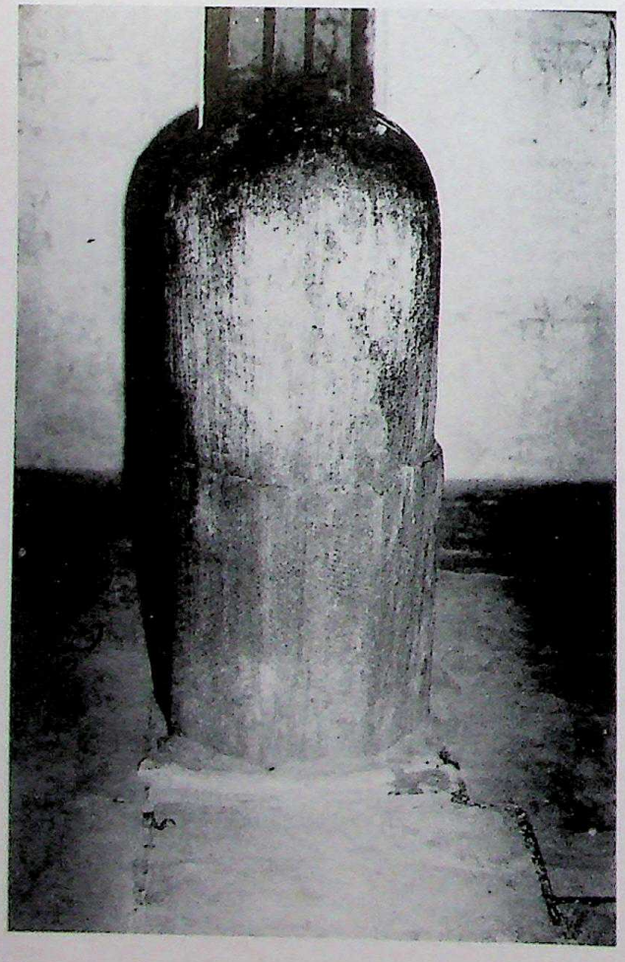


Pl.99. Cord, reed and straw marked potteries, Raja-Nal-ka-Tila, Sonbhadra (Tewari, et al.)



Pl.100. Shiva-linga, Raja-Nal-ka-Tila, Sonbhadra (Tewari, et al.)

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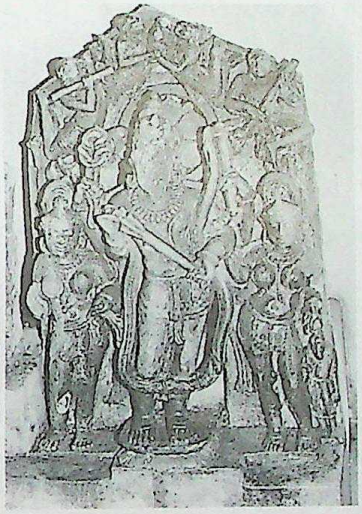
Pl. 101

Pl.102.

Pl. 103

Pl.104.



Pl.105.

Pl.106.

Pl. 107

Pl.108

Pl.101. Nandi with his consort; Pl.102. Yogeshwar Shiva, Shivdwar; Pl.103. Nrisimha, Shivdwar; Pl.104. Nrisimha, Shivdwar; Pl.105. Kamdeva, Shivdwar; Pl.106. Yogishwar Vishnu, Kandhara; Pl.107. Uttarang, Shivdwar; Pl.108. Chamunda, Shivdwar, Sonbhadra (Tewari, et al.)

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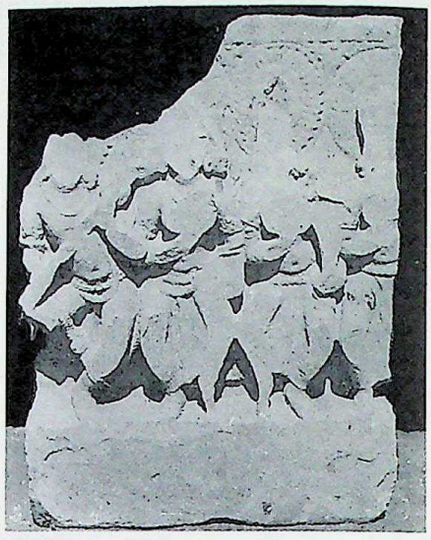
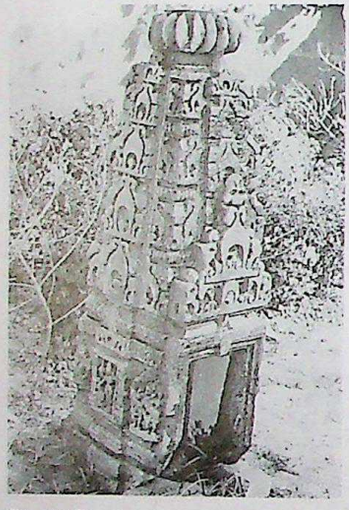
Pl. 109

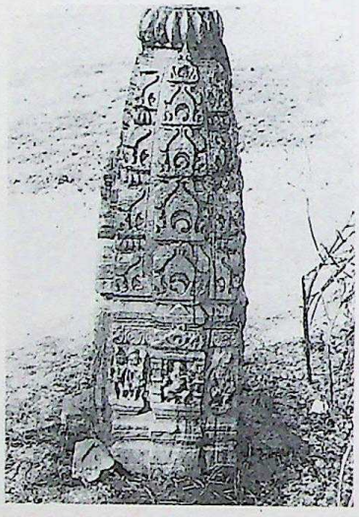
Pl. 110



Pl. 111

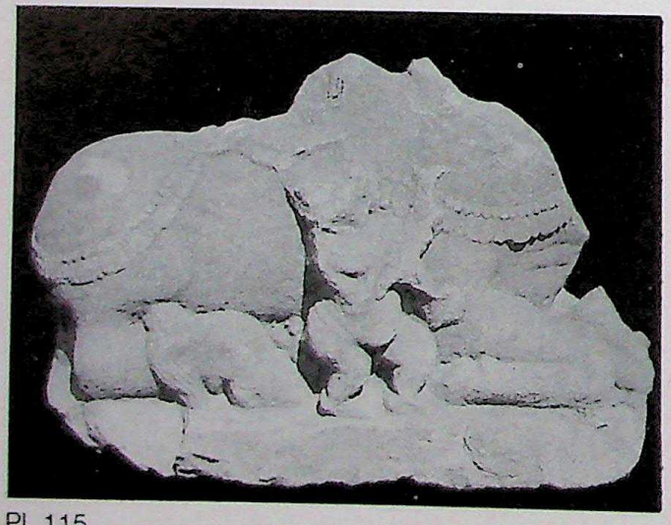


Pl. 112

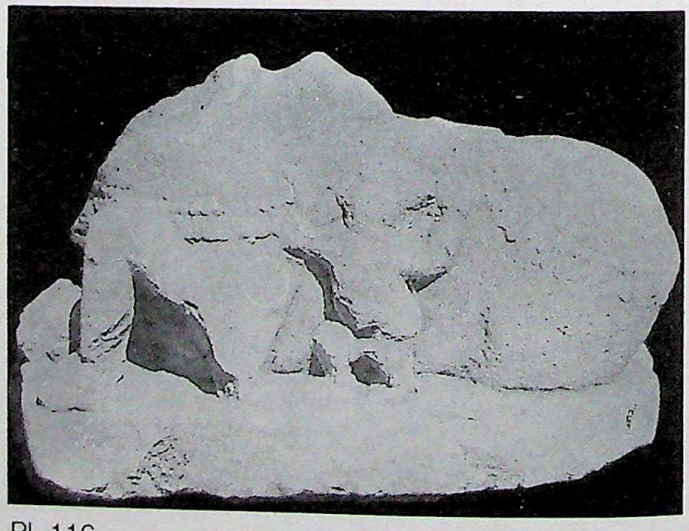


Pl. 113

Pl.114



Pl. 115



Pl. 116

Pl.109. Yugaliya, Shivdwar; Pl.110. Yugaliya, Shivdwar; Pl.111. Saptamatrika patta (broken), Shivdwar; Pl.112. Miniature stone temple, Shivdwar; Pl.113. Miniature stone temple, Shivdwar; Pl.114. Miniature stone temple, Shivdwar; Pl.115. Nandi, Shivdwar; Pl.116. Nandi, Shivdwar, Sonbhadra (Tewari, et al.)

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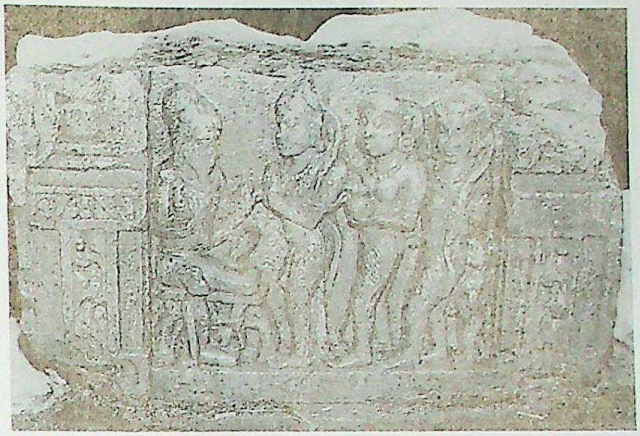
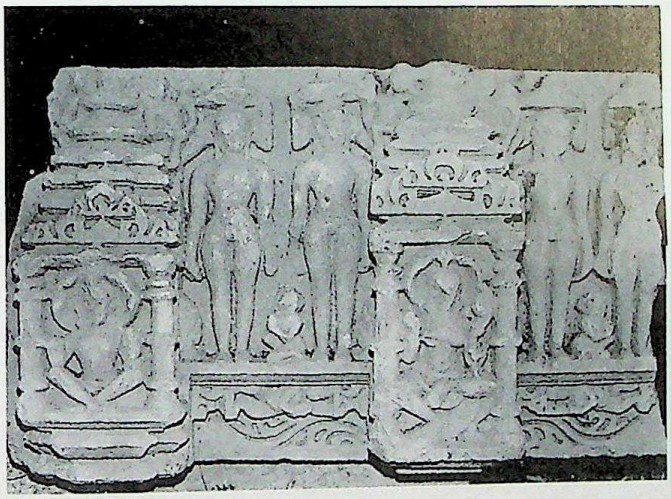
Pl. 117

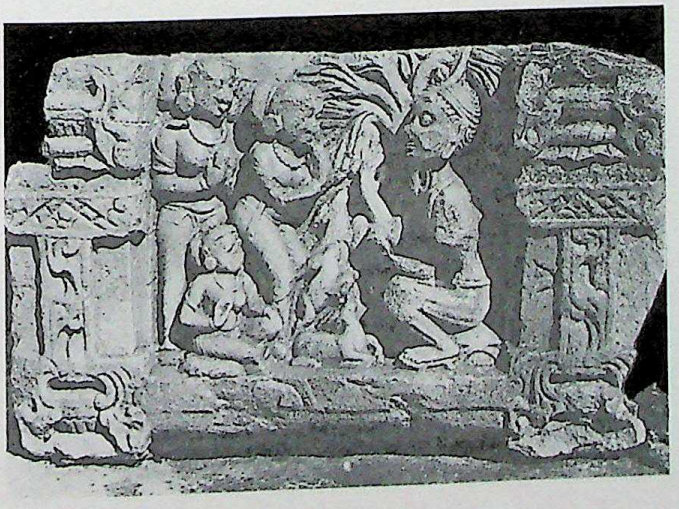


Pl. 118



Pl. 119

Pl. 120



Pl. 121

Pl. 122

Pl.117. Nandi, Shivdwar; Pl.118. Ramayana scene, Shivdwar; Pl.119. Uttarang, Shivdwar; Pl.120. Ramayana scene; Pl.121. Ramayana scene, Shivdwar; Pl.122. Krishna-lila scene, Shivdwar, Sonbhadra (Tewari, et al.)

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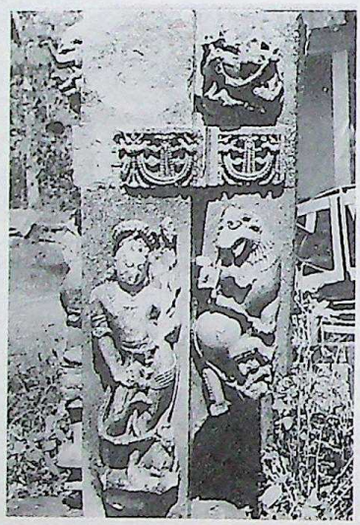
Pl. 123

Pl. 124

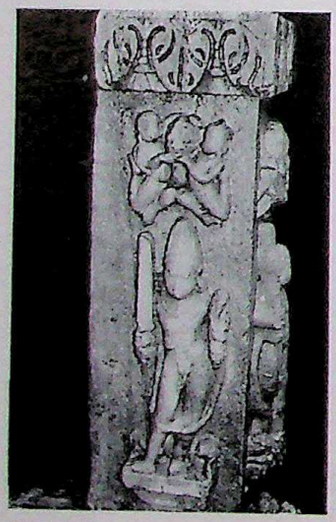
Pl. 125

Pl. 126



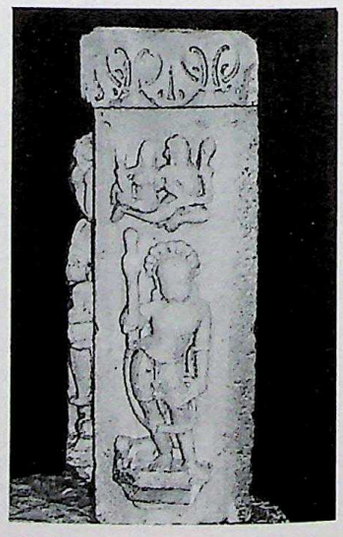
Pl. 127

Pl. 128



Pl. 129

Pl. 130



Pl. 131

Pl.123. Goddess Ganga; Pl.124. Varuna; Pl.125. Vayu; Pl.126. Nirriti; Pl.127. Yama; Pl.128. Ishana; Pl.129. Nirriti; Pl.130. Varuna; Pl.131. Yama, Shivdwar, Sonbhadra, (Tewari, et al.)

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Pl. 132

Pl. 133

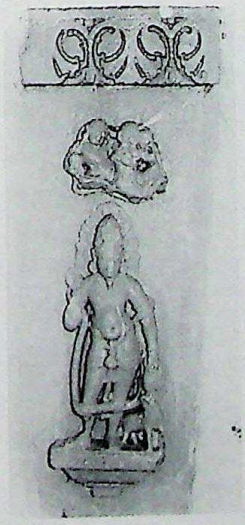
Pl. 134

Pl. 135

Pl. 136

Pl. 137

Pl. 138



Pl. 139

Pl. 140

Pl.132. Vayu; Pl.133. Varuna; Pl.134. Ishana; Pl.135. Indra; Pl.136. Yama; Pl.137. Dikpala; Pl.138. Agni; Pl.139. Agni; Pl.140. Agni, Shivdwar, Sonbhadra, (Tewari, et al.)

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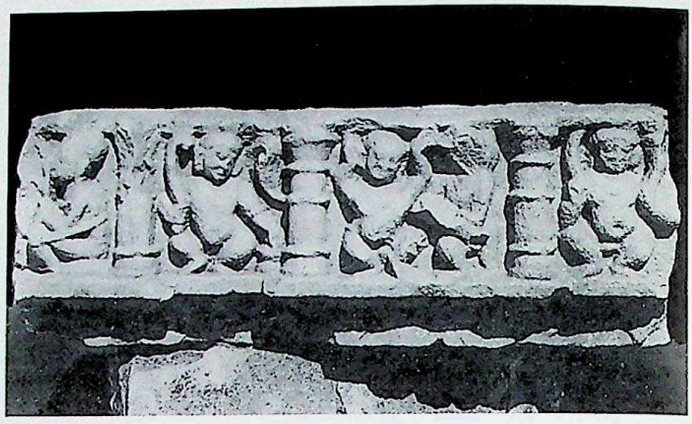
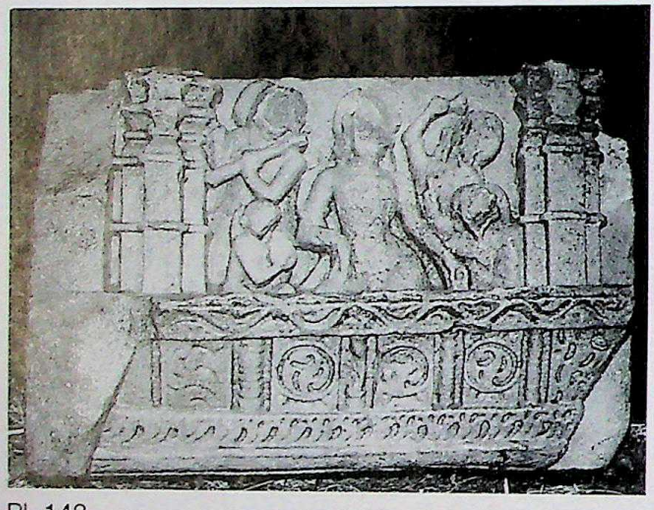
Pl. 141



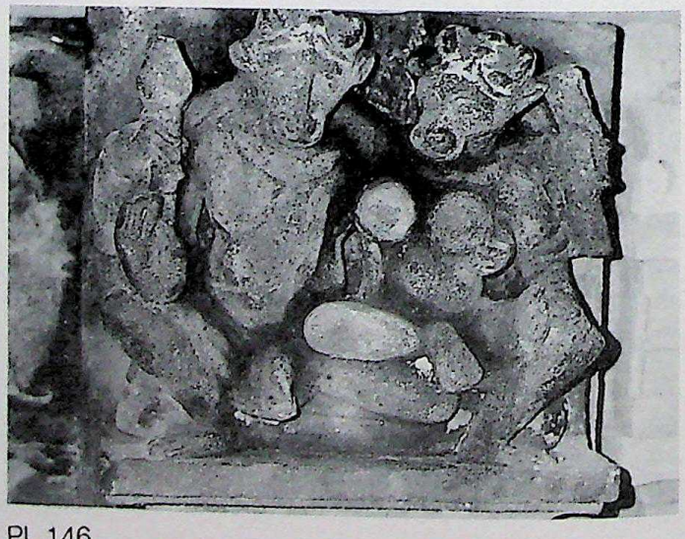
Pl. 142



Pl. 143

Pl. 144

Pl. 145



Pl. 146

Pl.141. Mandaraka (door-sill), Shivdwar; Pl.142. A panel depicting dancing scene, Shivdwar; Pl.143. A panel depicting a lady with attendants in gavaksha, Shivdwar; Pl.144. Amorous couple, Shivdwar; Pl.145. A panel of dancers in different attitudes, Shivdwar; Pl.146. Nandi with his consort, Bar, Sonbhadra (Tewari, et al.)

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Pl.147. Kalyansundar, Panchamukhi, Sonbhadra (Tewari, et. al.)

Pl.148. Rock-paintings of Lakhma, Sonbhadra (Tewari, et al.)

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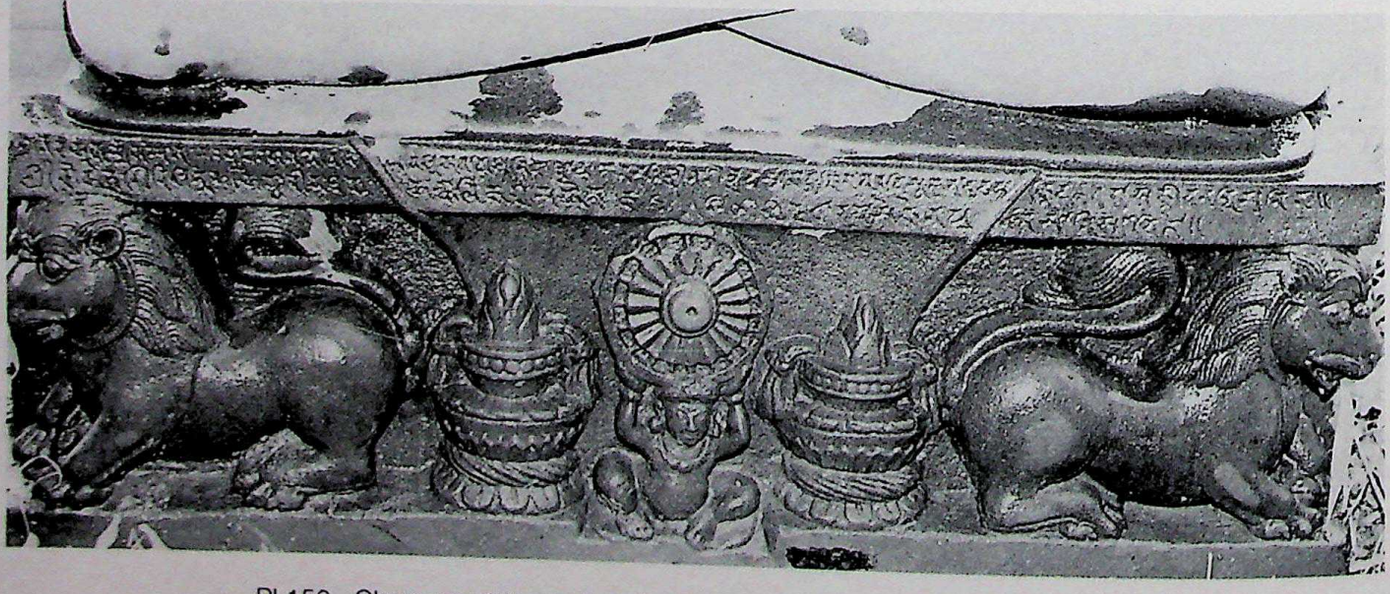
Pl.149. Jain Tirthankar Shantinatha, Mau, Sonbhadra (Thaplyal & Tewari)



Pl.150. Close-up of the pedestal of the above image (Thaplyal & Tewari)

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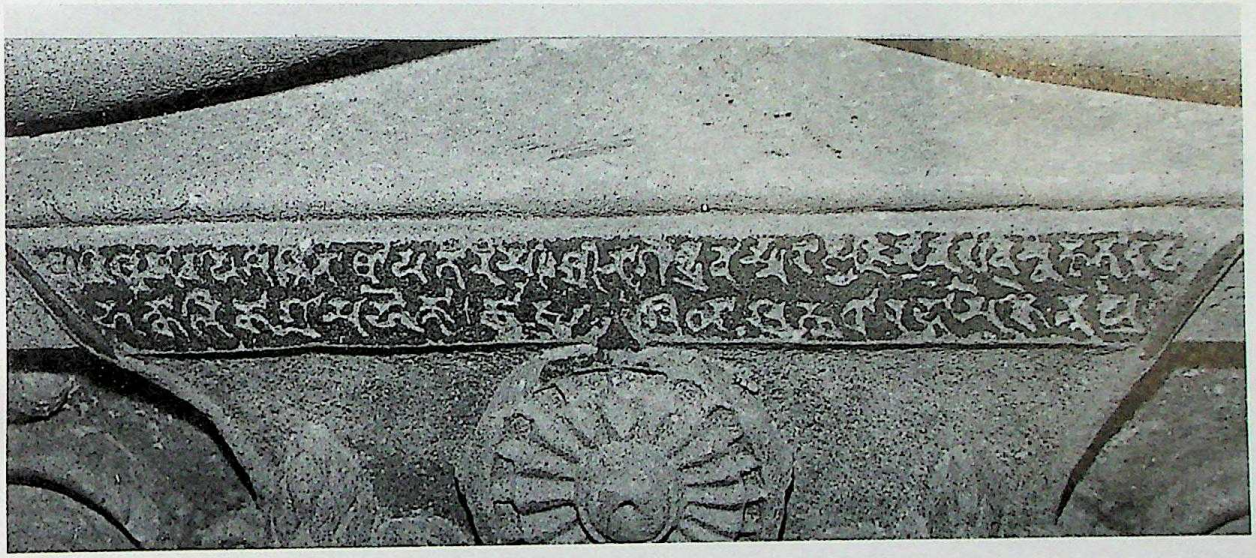
Pl.151. Close-up of the inscription engraved on the pedestal, Mau, Sonbhadra (Thaplyal & Tewari)



Pl.152. Close-up of inscription engraved on the pedestal, Mau, Sonbhadra (Thaplyal & Tewari)

Pl.153. Close-up of inscription engraved on the pedestal, Mau, Sonbhadra (Thaplyal & Tewari)

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Pl.154. Hero stones depicting battle scene, Gwalior (Singh, A.K.)

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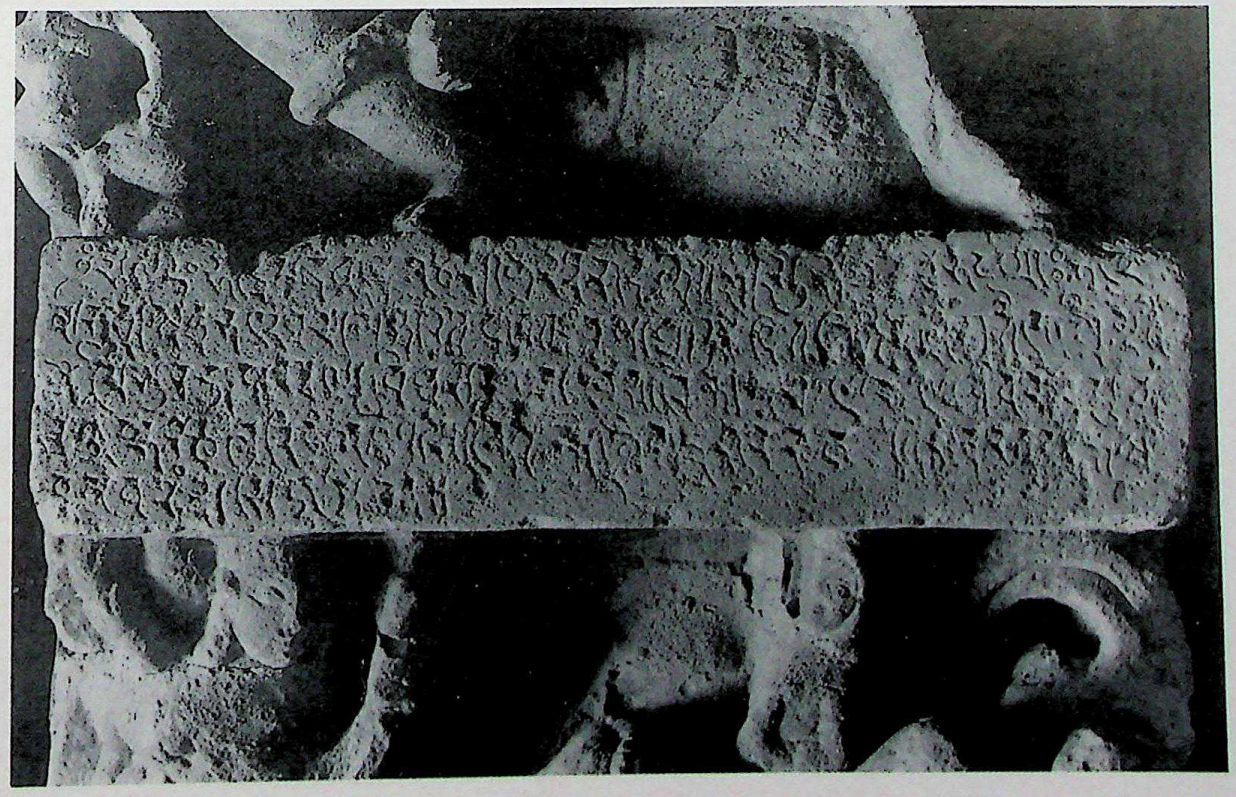
Pl.155. Inscription of Pl. 154, Gwalior (Singh, A.K.)



Pl.156. Inscription of Pl. 158 (A), Gwalior (Singh, A.K.)

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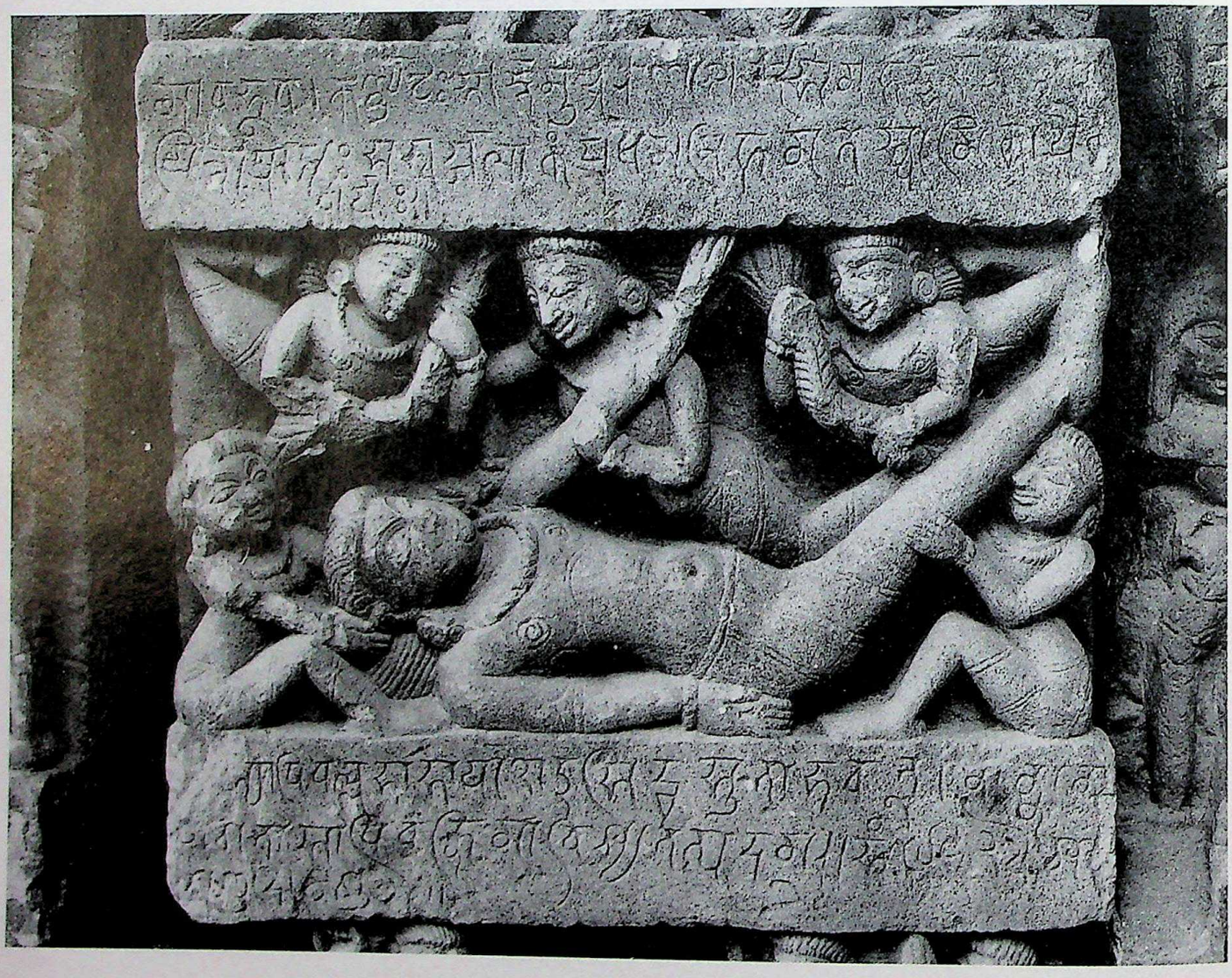

Pl.157. Inscription of Pl. 158 (B), Gwalior (Singh, A.K.)

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Pl.158. Hero stones with inscriptions, Gwalior (Singh, A.K.)

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Pl.159. Hero stone with inscription (close up of Pl. 158 (c), upper part, Gwalior (Singh A.K.)

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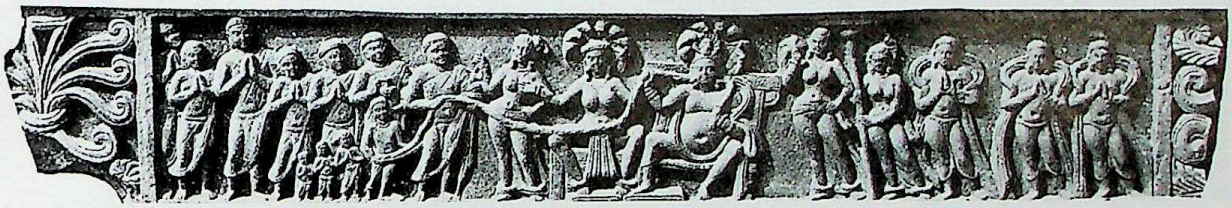
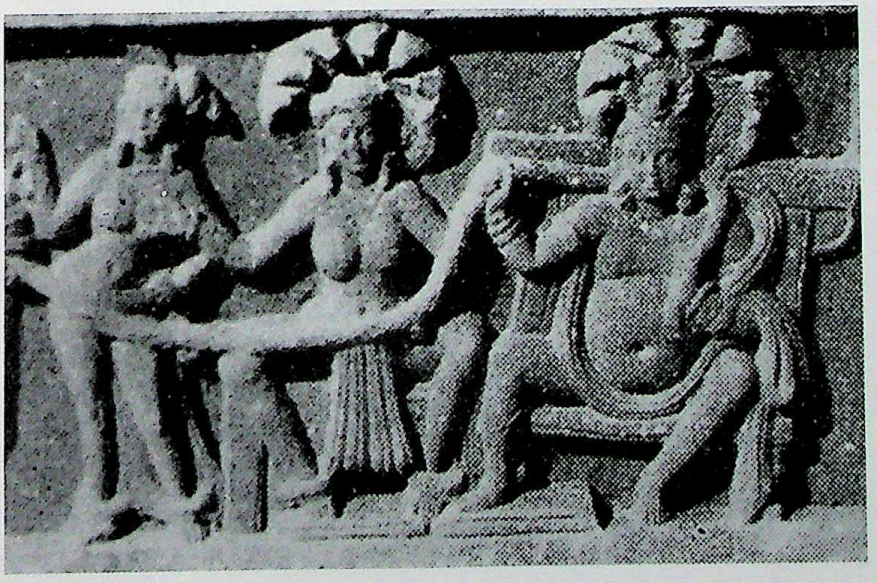
Pl.160. Hero stone with inscription, Gwalior (Singh, A.K.)



Pl.161. अँचर-धराई का दृश्य, सोंख, मथुरा (तिवारी, शीतला प्रसाद)



Pl.162. नागराज वासुकि का उत्तरीय खींचने का दृश्य, सोंख, मथुरा (तिवारी, शीतला प्रसाद)

Pl.163. A terracotta sealing, Adam, Maharashtra (Nath, Amarendra)

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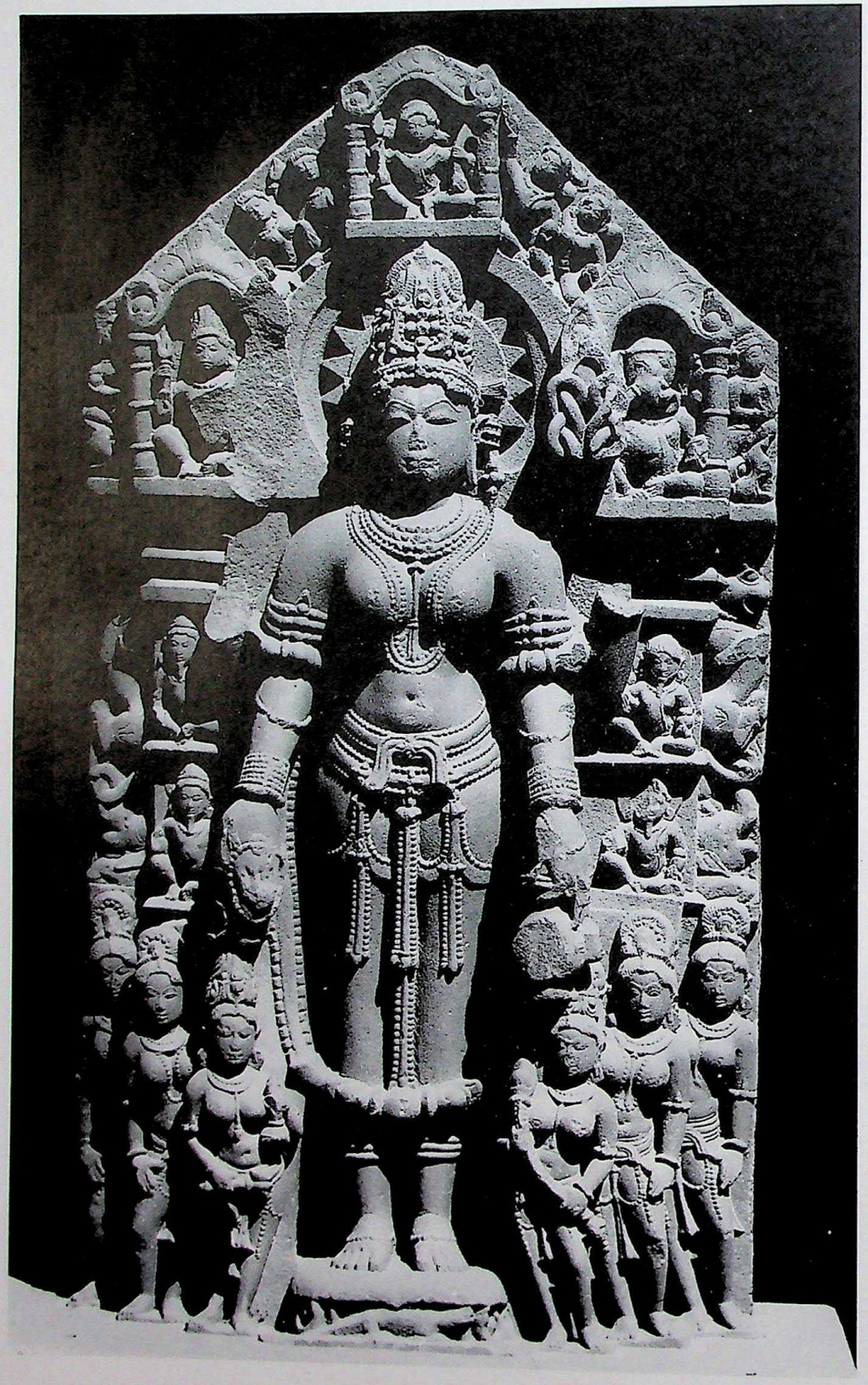

Pl.164. Gauri, Kota Museum No. 639/76, Rajasthan (Joshi, N.P.)

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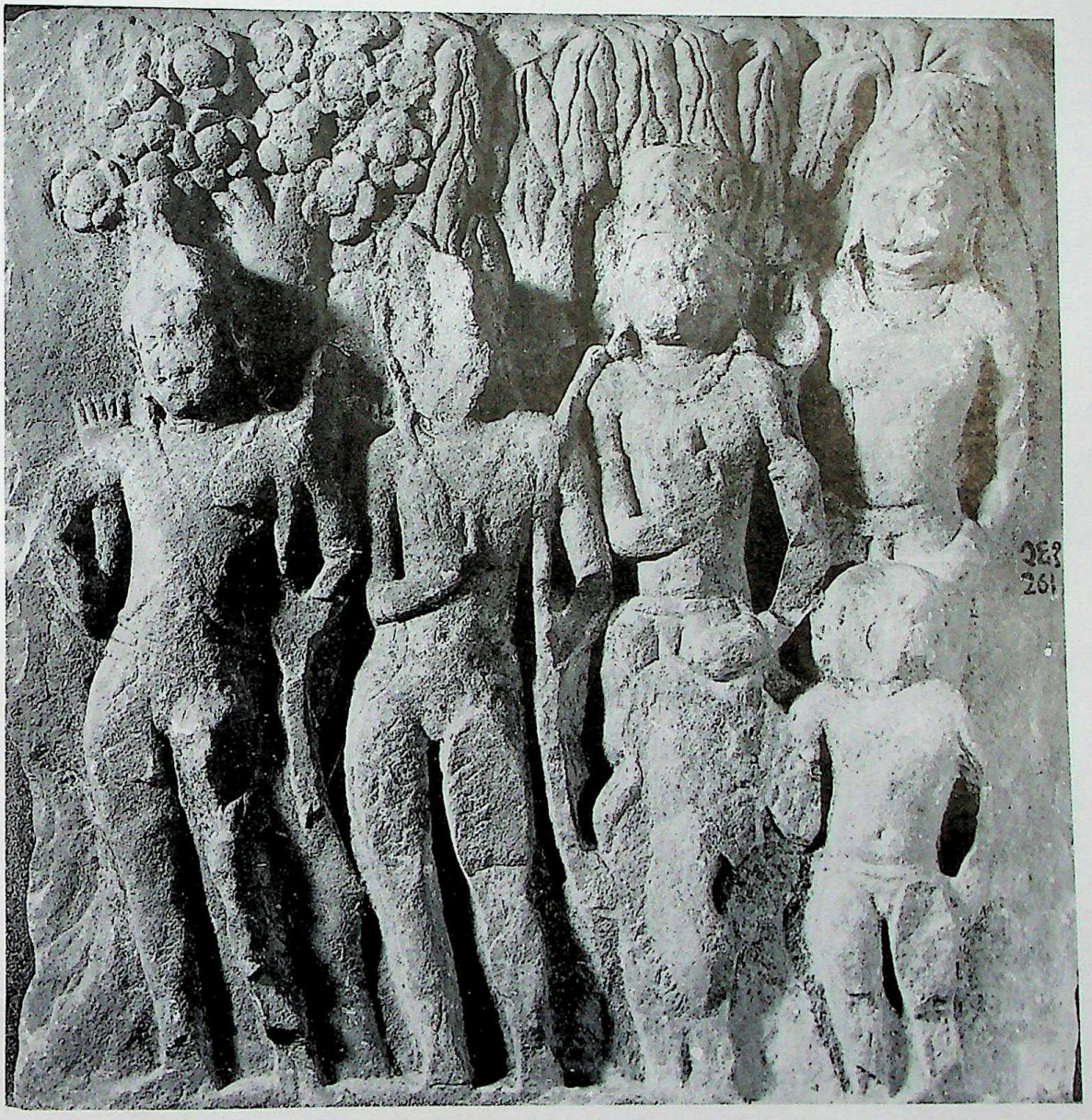

Pl.165. A frieze depicting the figures of Rama-Lakshmana- Hanuman etc., Sringaverpur, Allahabad (Singh, S.B.)

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Pl.166. A panel showing Rama and Lakshmana, Dashavatar temple, Devgarh, Lalitpur (Singh, S.B.)

Pl.167. Ram with bow and arrow, Garhwa fort, Allahabad (Singh, S.B.)

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Pl.168. Rama, Chandpur, Lalitpur (Singh, S.B.)

Pl.169. Sita, Rama and Lakshmana in the hermitage of Atri and Anusuya, Dashavatar temple, Deogarh, Lalitpur (Singh, S.B.)

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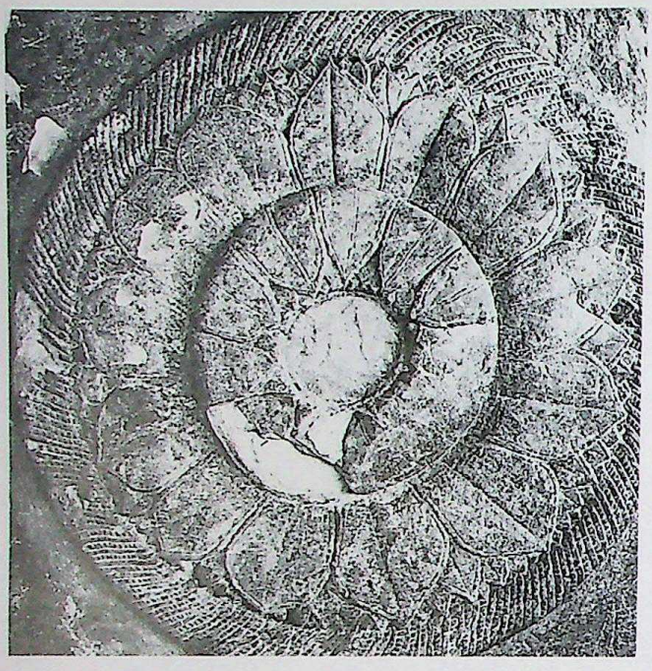
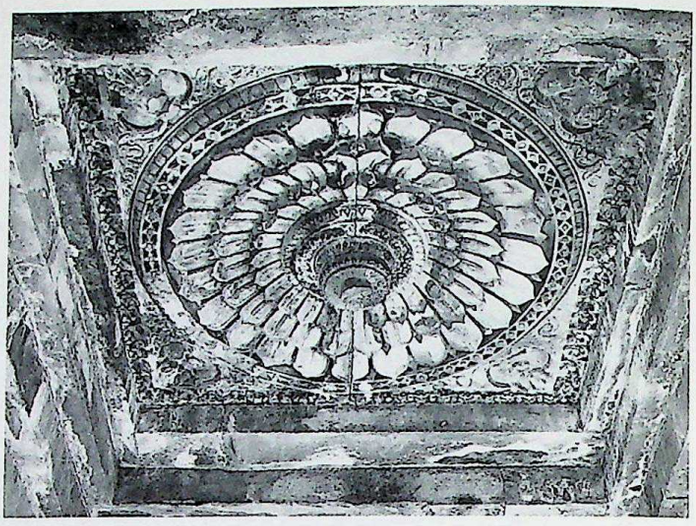
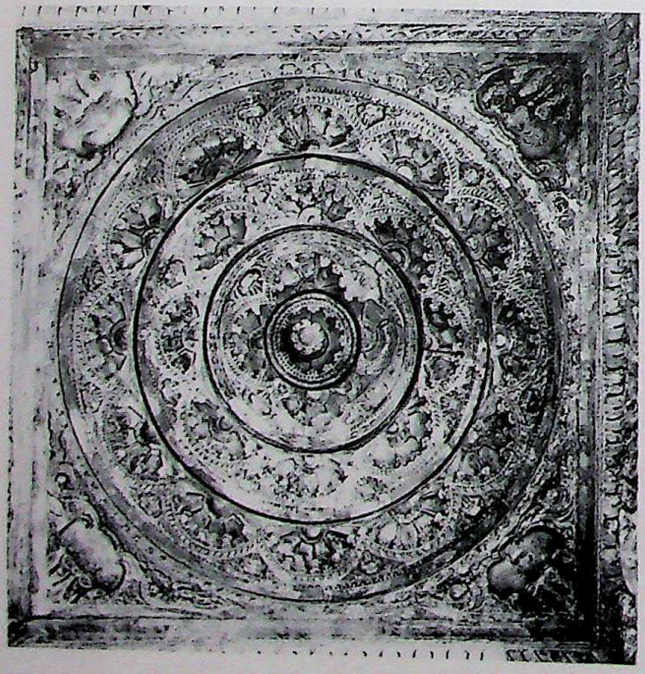


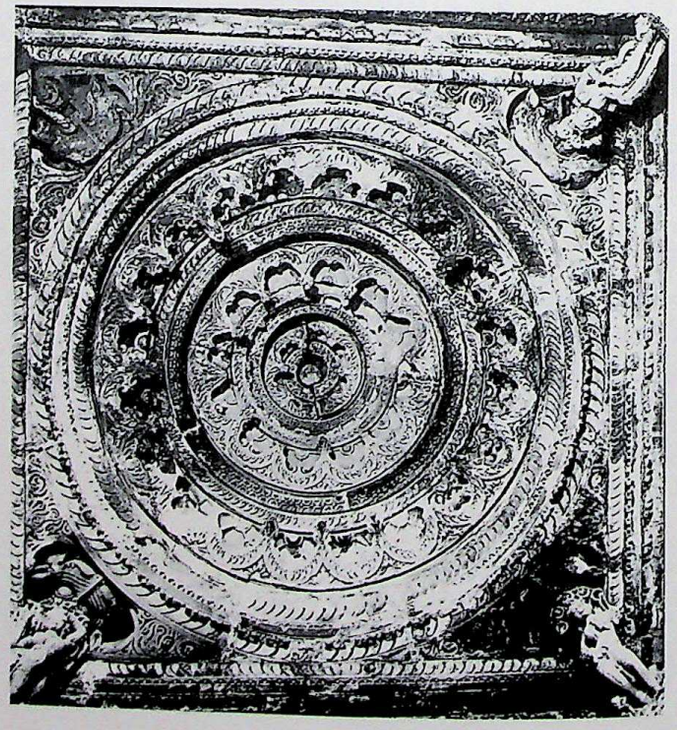
Pl.170. Ceiling, Udaigiri Cave-7, Vidisha, M.P.
c. 400-410 A.D. (Singh, Amar)



Pl.171. Samatala ceiling, Varaha temple, Khajuraho,
c. early 10th cent. A.D. (Singh, Amar)



Pl.172. Mukhamandapa ceiling, Lakshmana temple,
Khajuraho, M.P., 953-54 A.D. (Singh, Amar)



Pl.173. Mahamandapa ceiling, Kandariya Mahadeva
temple, Khajuraho, c. mid 11th cent. A.D.
(Singh, Amar)

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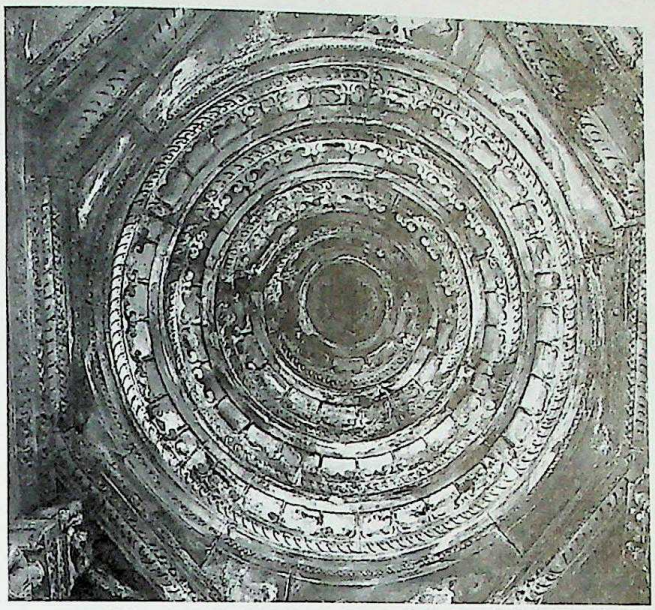
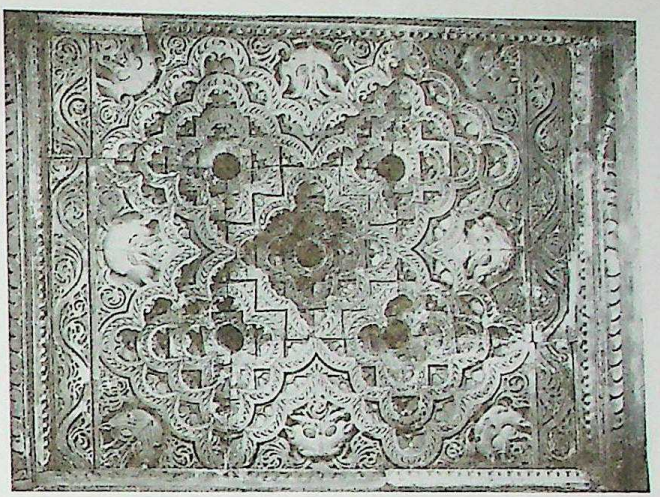
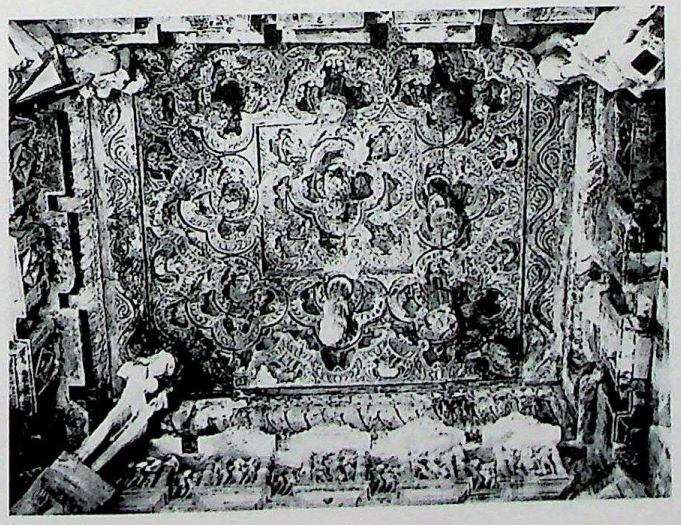


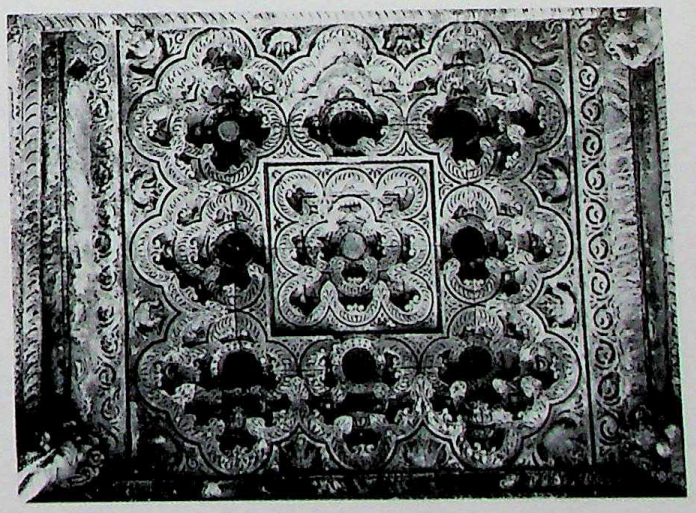
Pl.174. Mandapa ceiling, Chaturbhuja temple, Khajuraho, c. 1100 A.D. (Singh, Amar)



Pl.175. Mukhamandapa ceiling, Javeri temple, Khajuraho, c. late 11th cent. A.D. (Singh, Amar)



Pl.176. Antarala ceiling, Vishwanath temple, Khajuraho, 1002 A.D. (Singh, Amar)



Pl.177. Antarala ceiling, Kandariya Mahadev temple, Khajuraho, c. mid 11th cent. A.D. (Singh, Amar)

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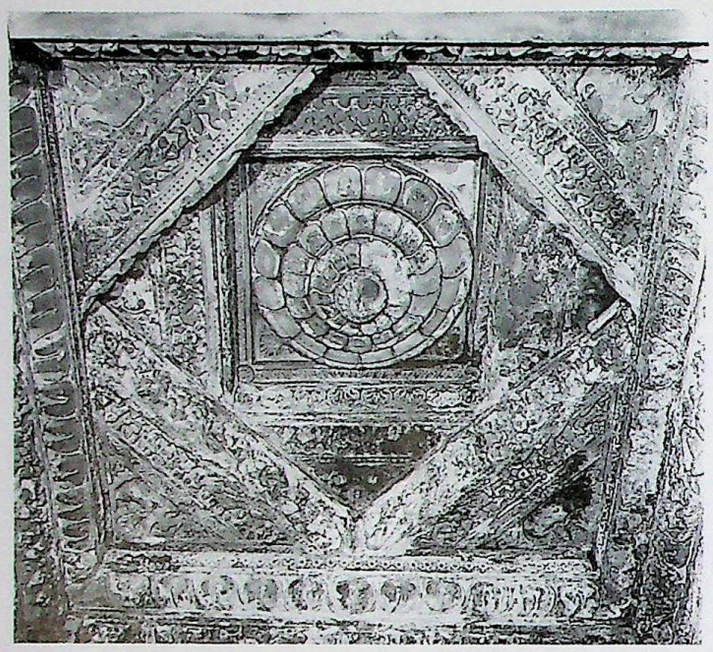
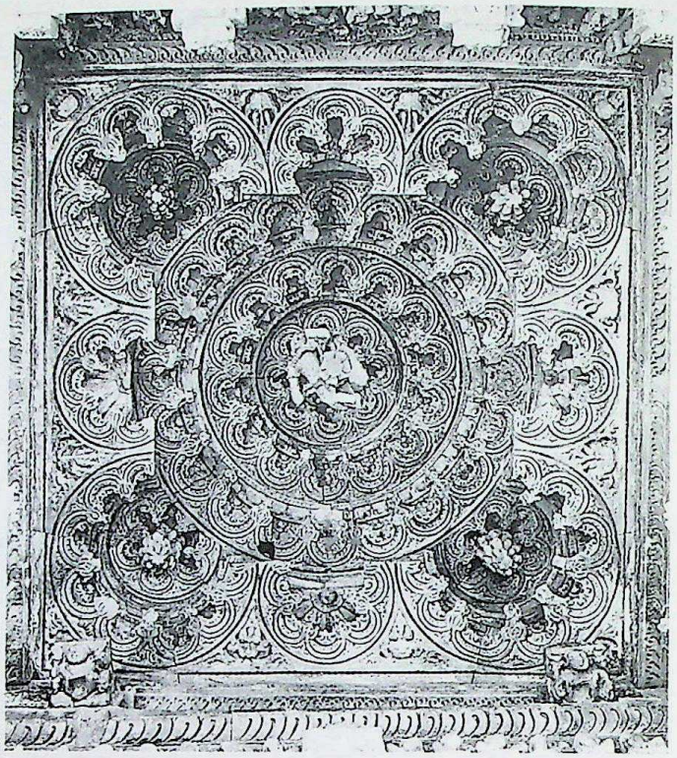
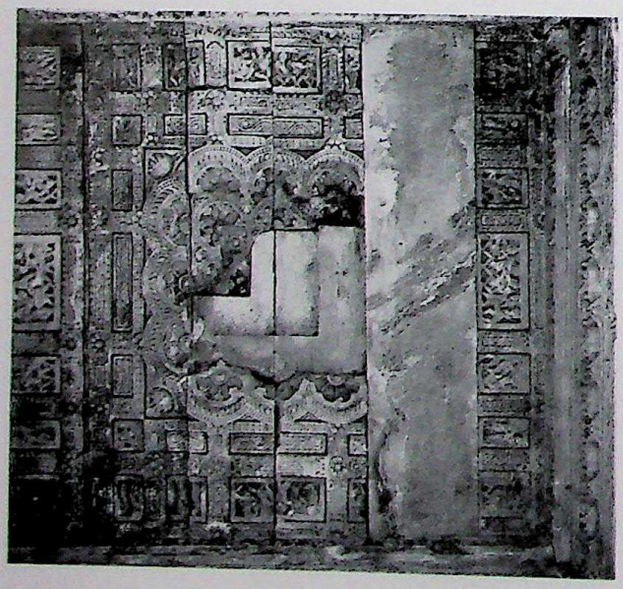


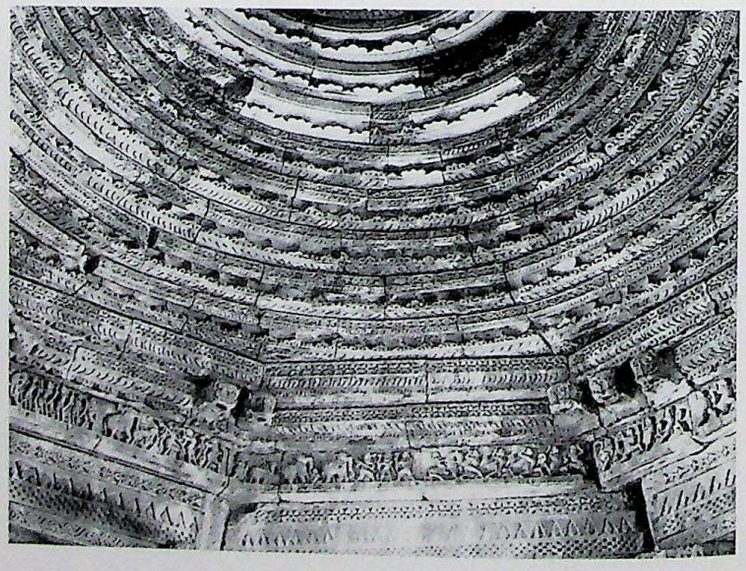
Pl.178. Garbhagriha ceiling, Lakshmana temple, Khajuraho, 953-54 A.D. (Singh, Amar)



Pl.179. Mukhamandapa ceiling, Parsvanath temple, Khajuraho, late 10th cent. A.D. (Singh, Amar)



Pl.180. Mukhamandapa ceiling, Ghantai temple, Khajuraho, c. late 10th cent. A.D. (Singh, Amar)



Pl.181. Gudhamandapa ceiling, Duladeo temple, Khajuraho, c. 12th cent. A.D. (Singh, Amar)

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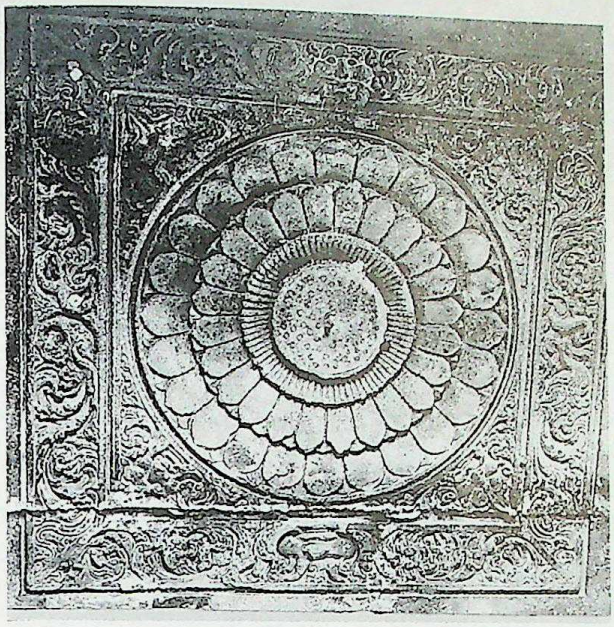
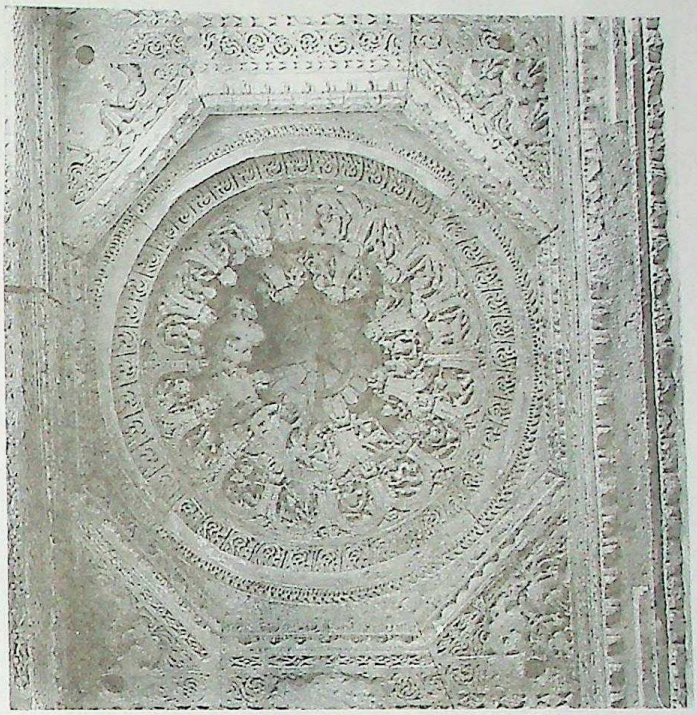
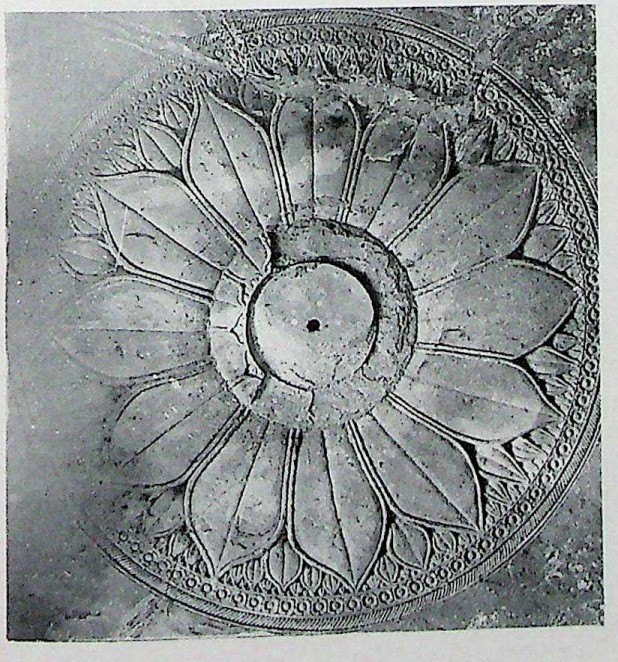


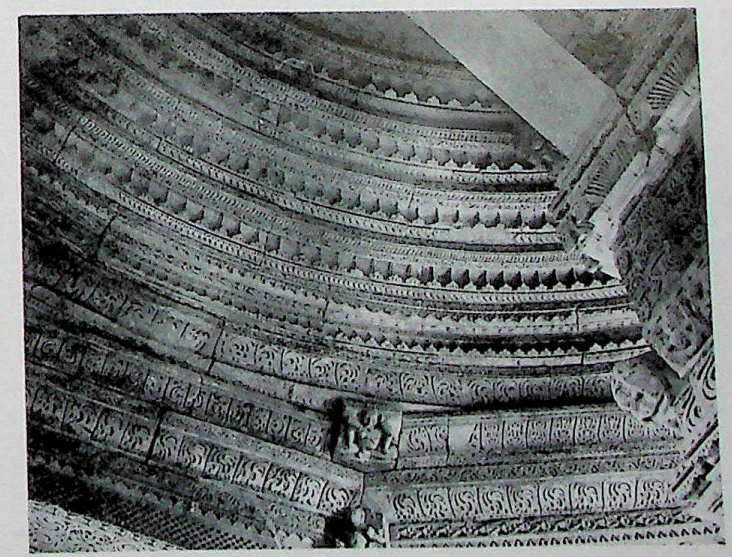
Pl. 182. Garbhagriha ceiling, Shiva temple, Indore, Guna, c. 8th cent. A.D. (Singh, Amar)



Pl.183. Antarala ceiling, Sasa-bahu temple, Gwalior fort, 1093 A.D. (Singh, Amar)



Pl.184. Sanctum ceiling, Kankali Devi temple, Tigawa, Jabalpur, c. 5th cent. A.D. (Singh, Amar)



Pl. 185. Sabhamandapa ceiling, Sasa-bahu temple, Gwalior fort; 1093 A.D. (Singh, Amar)

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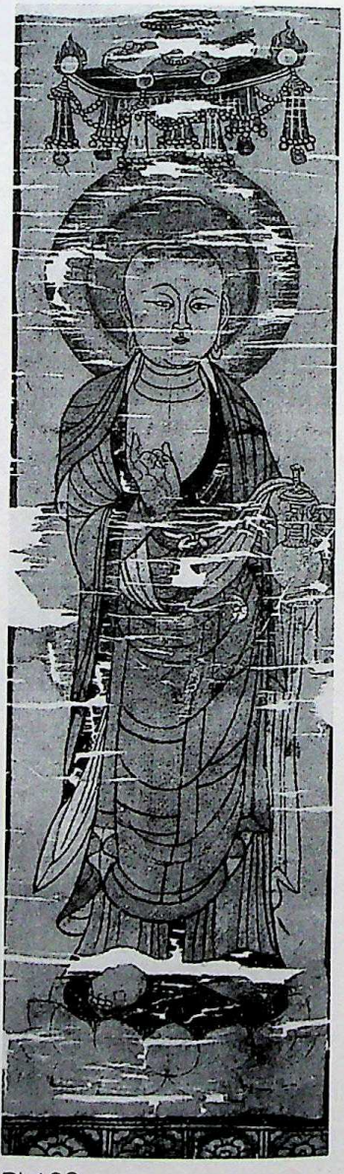
Pl.187.

Pl.186.



Pl.188.

Pl.186. Kshitigarbha, Acc. No. Ch. 00111; Pl.187. Kshitigarbha, Acc. No. Ch. 0060;
Pl.188. Kshitigarbha, Acc. No. Ch. XXI. 0013, National Museum, New Delhi (Nath, Jitendra)

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Pl.189. Kshitigarbha, Acc. No. Ch. XXVIII, 003, National Museum, New Delhi (Nath, Jitendra)

Pl.190. Kshitigarbha, Acc. No. Ch-I. 0012, National Museum, New Delhi (Nath, Jitendra)

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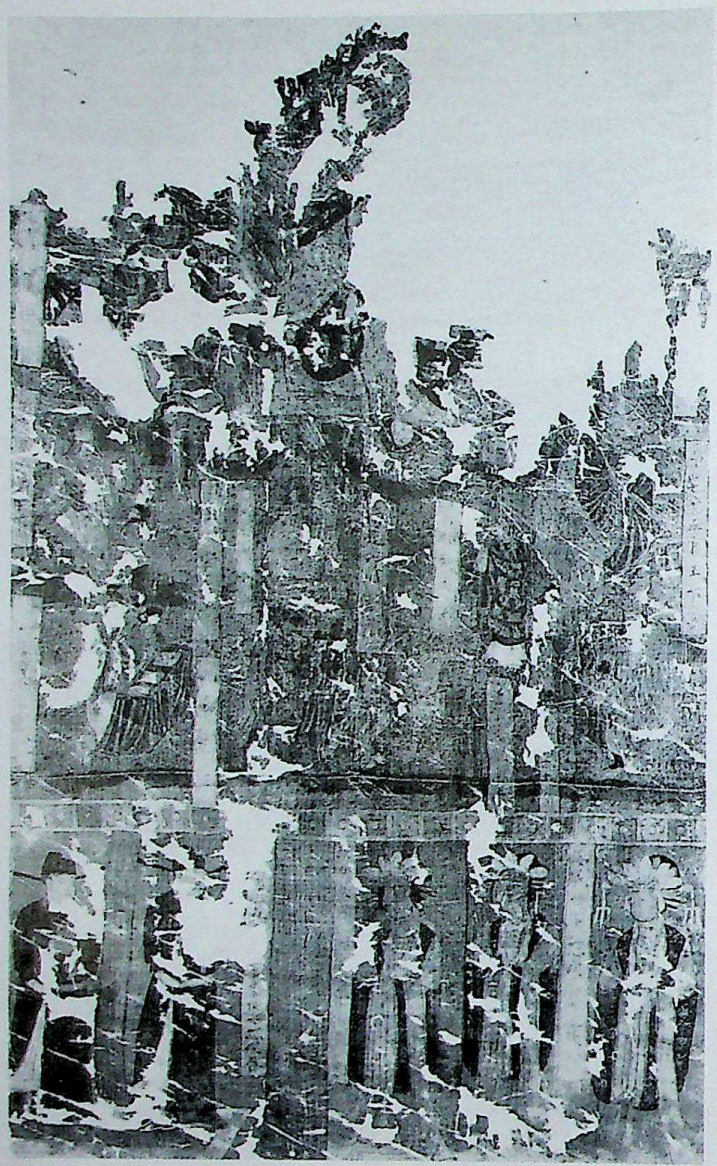

Pl.191. Kshitigarbha, Acc. No. Ch. 00225, National Museum, New Delhi (Nath, Jitendra)

Pl.192. Kshitigarbha, National Museum, New Delhi (Nath, Jitendra)

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NOTES FOR CONTRIBUTORS

1. The research paper related to the various fields of Archaeology, History and Culture viz. exploration, excavation, conservation, palaeography, numismatics, art and architecture etc., notes about the new important discoveries and reviews of the research works will be acceptable for this journal.
2. The article may be written in Hindi or English.
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7. Acknowledgement should be given on a separate sheet and enclosed with the article before References.
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   Gupte, R.S. 1972 Iconography of the Hindus, Buddhists and Jains : D.B. Taraporewala Sons and Company Pvt. Ltd., 210, Doctor Dada Bhai Nairoji Road, Bombay - 1, p. 25.

   (b) References to articles in periodicals should include author's name, year of publication, title of article (within double inverted comma), title of periodical (underlined), volume, issue number (if required), and page numbers.
   An example of article reference :

   Chakrabarti, D.K. 1978, "Lapis Lazuli in Early India," Man & Environment, Volume 2, Indian Society for Prehistoric and Quaternary studies, Physical Research Laboratory, Ahmedabad, pp. 51-58.

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लेखकों के लिए आवश्यक टिप्पणियाँ

1. इस वार्षिक पत्रिका में पुरातत्त्व, इतिहास एवं संस्कृति से सम्बन्धित सभी विषयों पर यथा–सर्वेक्षण, उत्खनन, अनुरक्षण, पुरालिपि, मुद्राशास्त्र, कला एवं स्थापत्य पर लिखे गये शोध–पत्रों, महत्वपूर्ण नवीन उपलब्धियों से सम्बन्धित टिप्पणियाँ और शोध–ग्रन्थों की समीक्षाओं को स्वीकार किया जायेगा।

2. शोध–पत्र हिन्दी अथवा अंग्रेजी में लिखे जा सकते हैं।

3. शोध–पत्र बायें पार्श्व में पर्याप्त स्थान छोड़कर दोहरे स्पेस में सुस्पष्ट टंकित होने चाहिए।

4. यथासम्भव संक्षेप चिन्हों का प्रयोग न किया जाये। यदि ऐसा करना अत्यावश्यक हो तो लेख के अन्त में सन्दर्भ के बाद उनकी सम्पूर्ण सूची दी जाये।

5. चित्र / रेखाचित्र के शीर्षक हल्की पेंसिल से उनके पीछे अंकित हों। इनके शीर्षक की एक सूची लेख के साथ अलग से संलग्न की जाये।

6. श्वेत–श्याम छायाचित्र अच्छे, कन्ट्रास्ट और पूर्ण आकार (16.5 x 21.5 से.मी.) के होने चाहिए।

7. आभार प्रदर्शन सम्बन्धी विवरण एक अलग पृष्ठ पर सन्दर्भों के पूर्व संलग्न किये जायें।

8. सन्दर्भों के विवरण लेख के अन्त में अलग पृष्ठ पर संलग्न किये जायें। इसके लिए मानक प्रारूप निम्नवत् है:–

   (क) पुस्तक के सन्दर्भ में लेखक का नाम, प्रकाशन का वर्ष, पुस्तक का नाम (रेखांकित), वाल्यूम, संस्करण, प्रकाशन का नाम–पता और सन्दर्भित पृष्ठ संख्या दिये जायें। उदाहरणार्थ :–

   गुप्ते, आर.एस. 1992 आइकनोग्राफी ऑफ दि हिन्दूज, बुद्धिस्ट्स एण्ड जैन्स, प्रथम संस्करण, डी.बी. तारापोरवाला सन्स एण्ड कम्पनी प्रा॰ लि॰, 210, डाक्टर दादा भाई नौरोजी रोड, बम्बई–1, पृ. सं. 25.

   (ख) शोध–पत्रों के सन्दर्भ में लेखक का नाम, प्रकाशन का वर्ष, लेख का शीर्षक (डबल इन्वर्टेड कामा में), शोध–पत्रिका का नाम (रेखांकित), वाल्यूम, अंक, पृष्ठ संख्या दिये जायें। उदाहरणार्थ :–

   चक्रवर्ती, डी.के. 1978 "लैपिस लेजूली इन अर्ली–इण्डिया", मैन एण्ड इनवायरनमेन्ट, वाल्यूम 2, इण्डियन सोसायटी फार प्रिहिस्टॉरिक एण्ड क्वाटर्नरी स्टडीज, फिजिकल रिसर्च लेबोरेटरी, अहमदाबाद, पृ. सं. 51–58

   यदि एक ही वर्ष में एक ही लेखक के एक से अधिक सन्दर्भ दिये जाने हों तो, पहली बार के अतिरिक्त निम्नवत् सन्दर्भ दिया जाये।

   यथा चक्रवर्ती डी.के., 1978 (अ)

   (ग) प्रथम उद्धरण में पूर्ण विवरण दिया जाये। एक ही उद्धरण के लिए दुबारा प्रयोग के लिए "तदेव" का प्रयोग, लेखक का नाम और शोध पत्र व पुस्तक के प्रकाशन के वर्ष के साथ अंकित किया जाये।

9. लेख, चित्र एवं रेखाचित्र आदि के चयन के विषय में सम्पादक का निर्णय अन्तिम होगा।

10. शोध–पत्र में उल्लिखित मतों के लिए सम्पादक उत्तरदायी न होंगे।

11. लेख प्रकाशित होने पर लेखक को पत्रिका की एक प्रति तथा उनके लेख की 25 पुनर्मुद्रित प्रतियाँ निःशुल्क भेंट की जायेंगी।

12. पत्रिका से सम्बन्धित समस्त पत्र–व्यवहार निम्न पते पर किये जायें :–

सम्पादक,
प्राग्धारा – उ.प्र. राज्य पुरातत्व संगठन शोध पत्रिका
(जर्नल ऑफ दि यू.पी. स्टेट आर्कियोलॉजिकल आर्गनाइजेशन)
रोशन–उद्–दौला कोठी, कैसरबाग, लखनऊ, 226 001 उत्तर प्रदेश (भारत)।
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